TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIX., No. 1,279. NEW YORK: SATURDAY, JUNE 27, 1903. PRICE TEN CENTS

LAWRANCE D'ORSAY.

THE MATINEE GIRL

The funniest place in New York used to be the Chamber of Horrors at the Eden Musee, but it has to take second rank now to the shop where they sell stage lingerie.

Stage lingerie is not the sort that Cynthia used to wear. Cynthia's husband, in the play, commenting on his wife's extravagance, says: "Why, she has real lace on the things that no one sees!"

With a Show Girl it's all so different. Her frills and laces—her garters, even—are well in the public view. In the glare of the footlights, under changing shadows of violet and pink and blue, the swirl and swish of the fleecy ruffles are always in evidence.

Even since long-skirted sextetters came in fashion the importance of the frilled petticoat has not been forgotten. Tights have gone out forever as a way of dressing the chorus. Lingerie, not legs, is the demand.

And managers appreciate what a factor to the drama the lace frill has become, and they not only provide all the lacy furbelows that are worn in the large productions, but they send them each week to the cleaners, for our laundry methods are so crude that lace no longer is lace when it comes back from the tub and the iron.

Stage lingerie had to be made to order until the Naughty Shop was opened. It was never carried by the ordinary dealer, for it has to be finished wth a certain whoop la! effect that requires a quantity of lace and ribbon in the making, and this lace is never very fine.

This not so much as an economy but because of the fact that coarser lace really shows up better on the stage. The secret of the effectiveness of Letty Lind's famous dance was largely a matter of the yards and yards of lace ruffles that trimmed not only the outside but the inside of her skirts.

These ruffles were very soft and extended to the waist, but they were not bulky. As she moved her limbs the lace floated in a perfect cloud and the new dance became the rage. It was such a reaction from the show girl in tights and the ballet girl that it caught the public at once. You could take your mother to see it!

The Naughty Shop, realizing that a demand had arisen for the whoop la! style of lingerie, immediately set its manufacturers at work designing and making dozens of unusually showy garments imitating French designs in cheap lace and cambric, and advertising them for stage wear.

Other smarter shops refused to handle wares of this class. There seemed to be a certain reflection on the things, no matter how handsome they looked, just as a few years ago a tan automobile coat stood for all sorts of wickedness.

But the Naughty Shop prospered, and while you didn't see any crested broughams in line at the door the trade boomed. No matter how old a woman gets she has a certain passion for lace trimmed things with blue baby ribbon run through them.

Some women expend this passion on their babies' clothes, but others go on until the end putting bow knots on their stay covers so that you can see them through their lace shirt waists.

Good lace is the most expensive article in a woman's wardrobe, but the Naughty Shop, with its stage lingerie, offered a chance to every woman, for the prices were low—wonderfully so, the idea at first being that garments would be worn only a few times on the stage and then dispensed with.

They were made for show rather than long wear, but the feminine public began to clamor at the doors and the shop had to enlarge its space to accommodate its customers with whoop la! tastes but restricted incomes.

The show windows are always filled with an alluring array. Passing by in a car you see heads turn to the startling window where wax blonde ladies pose with sweet smiles, their costumes shockingly uncompleted but their attitudes indicating a delightful lack of prudishness.

The scene suggests the dormitory of a girls' college at midnight when some secret festivity is in progress.

Here and there you are somewhat teased to see from the car a suit of jaunty blue or pink silk pajamas in the group, but a closer inspection will reveal the fact that there is really no cause for alarm, the wearers being unmistakably feminine.

There is always a group of women staring in these show windows, with here and there a man, who stops to study the things out. Some one has said that the man who gazes into a window of this sort is all right. It is the fellow who hurries by without looking that you have to look out for.

But all sorts of people are passing through these doors all day long, and they linger long within, lured by the frilly bargains. The best of it all is that the big stores have had to live up or down to the whoop la! shop, and now lingerie for the stage and not for it is prettier than it ever was and less expensive.

Here is one instance in which the influence of the stage has been distinctly elevating. The success of the venture put wise heads thinking, and those who cannot afford the real French imported things can have copies of them so perfect that they can't be told apart, except by an expert.

Our American laundries and laundresses are so very bad that hand lace trimmings on the things that no one sees are a mistake.

One visit to the laundry and real lace comes back looking like the get-em-again. So it is another case of the age we live in—an age of near silk—in everything from sentiment to satins.

Very few of us go in for the fine old style of our grandmothers, who wouldn't wear shawls lace or jewels any more than they would rouge their cheeks.

We girls of to-day are jolly well able to make up, and we all wear fish skin pearls and imitation Val. on our handkerchiefs and think nothing of it.

Our grandmothers were fine, but they were also a bit fuddy-duddy, and then, you know, they had such loads of time to embroider things. As to lingerie—well, there used to be a certain vague, shadowy belief that a girl who wore anything but tucks and hem-stitching wasn't any better—if indeed as good—as she ought to be.

That was an idea for the dark ages of ugly furniture and crinoline and poke bonnets. To-day we have learned a bit from William Morris and a few others, and we know that it is our duty to wear pretty things with bow knots on them.

And as to the Naughty Shop with its whoop la! effects—I never can regard it as a wicked place. On the contrary, I think of the missionary work it accomplishes in making women happy in the possession of dainty-looking things that their hearts long for just as fervently as a man longs for his cigar.

A girl would have to go all her life looking in windows at the things that come from Paris in the decorated boxes at a hundred dollars for the set if it weren't for the Shop.

Girls will be girls. I saw a little French nun stepping out of a Broadway car the other day with a pair of black open-work stockings well in evidence, worn with low shoes!

As the stage has advanced its standards of dressing from the burlesque undress of so many seasons ago to this present era of beautiful frocks and hats, it has become an education to women in the audience who get their lessons in the most effective way—indirectly, but surely nevertheless.

And the stage in New York seems to hold its supremacy in this, for the English actresses who have dressed well in their various parts during the past season have at their best worn no such gowns and wraps, hats and parasols as those of our own companies.

The New York shops give us the best in the world. We no longer have to go abroad for our gloves and our handkerchiefs, even—those two items that formerly had to have the Paris label.

Our American corset builders are leaving the French manufacturers as though they were standing still. Our American boots are selling in London as well as in New York.

And our American lingerie—well, a large number of us patronize the nice Naughty Shop.

THE MATINEE GIRL.

BEFORE AND BEHIND THE CURTAIN.

II.

The faculty of imitation is one of the most primitive in the psychology of man.

Notably displayed among the apes and monkeys, it is one of the most obvious traits of their relatives, the aboriginal races. So in the mentally defective and degenerate the desire to act out a part frequently becomes supremely paramount. Some years ago there was a harmless old man in the Quebec Insane Asylum who believed he was Moses. The institution at this time was in charge of the lamented Dr. Roy, whose wise and humane treatment of his thousand patients worked so admirably that violence and restraint were almost unknown. This good physician's whole system was to respect the various idiosyncrasies of his charges and to behave as if he considered them sane. So on a July afternoon the whole household was found on the beautiful lawn in front of the asylum ready to welcome their adored friend and his visitors.

Dr. Roy instantly grasped the outstretched hand of "Moses," and humored his innocent hallucination by reminding us of the tribute demanded by the great prophet, as well as the homage due the lady at his side with a gilt paper crown glittering upon her frowzed and unkempt locks, whom he presented as "Her Sovereign Majesty Queen Victoria."

We paid the respect demanded with alacrity, yet our critical sense was scarcely convinced by this primitive example of the mimetic art.

Many people mistake such an elemental impulse toward mimicry for the art of acting, but it is as difficult to accept their inspiration as that of the "Moses" and the "Queen."

Without serving an apprenticeship to the trade a man would scarcely hesitate to acknowledge his inability to make a pair of shoes; ask a woman to mend a broken umbrella or sew on a button without a shank, and she will indignantly resent the impossibility; but acting is supposed to be—as Barrie makes Tammas say of humor—"a thing 'at spouts out o' its ain accord."

Now, not only is the actor's work as technical as that of the cobbler, but the unskilled hand wrestling with the broken-ribbed umbrella is not so much of a failure as the ordinary amateur trying to act. Of course there are exceptions to all rules. I have seen private theatricals worthy of the French stage in absolute perfection of finish. Indeed, more than once have I sat at one of these performances with all the puzzled bewilderment of the old king who saw an apple dumpling for the first time, and only woke from his reverie to find he had lost his dinner while silently wondering how on earth the apple got there.

And yet, while I confess these were remarkable amateurs, I must condemn their system, which had been to sit night after night before their models until close observation enabled them to mold their clay exactly after the pattern.

The actor copies nature, but the power of his own imagination, personality and all the refining values of long years of study give to his work a creative stamp that raises his picture to the standard of art.

Imitation of a copy, therefore, unless distinctly proclaimed, is misleading to others and a dangerous method for the mimic himself; since while it may serve in a sporadic effort now and then, it will never pass for current coin in the hands of the actor who is called upon to originate, and whose final success will depend largely on his own individuality.

This brings to mind a striking contrast I have noticed. Seldom or never do I find an amateur nervous in the same degree as the old actor. If only the spirit of the mime possesses him, it is perfectly natural. For the amateur puts on his borrowed robes as he had seen others wear them and is bold in the belief that they will grace his equally, while the actor is struggling with a new idea and naturally apprehensive of his own powers—for the one friendly admiration will immortalize his efforts, come what may; for the other, severe criticism may cloud a hard-won reputation. Small wonder, then, that with this balance of painful responsibility the artist whose standard is high would be so far removed from a sense of conscious security. I remember Miss Cushman telling me how she paced the room before her first appearance in London, and at last sound herself with arms uplifted crying out, "Oh, God, if there is anything in Charlotte Cushman, may it come out to-night!"

This was the prayerful doubt of a rare genius after a hand-to-hand struggle with poverty and disappointment. Yet there are many dramatic aspirants who seem to feel not only assured of the divine spark within, but equally satisfied that it will make itself manifest without any effort on their part and with brilliancy enough to blot out even physical deformities.

I have already touched slightly on the necessary equipments of an actor, and the remembrance of my own experience of painful nervousness in youth and age may serve as an excuse if I seem intolerant on the subject of this assured conquest in the mind of others. I want, therefore, in self-defense, before relating a little incident under this head that happened to me recently, to say a few words about my first engagement at the Boston Museum—now, alas! no more.

In New York I had been a "second" both at Barton's and Laura Keene's, but this offer was for the important position of leading roles, and in Boston, too. New York loved me, and I loved my audiences. The critics also—how lenient they had been to faults, how helpful, how generous in their encouragement! After many, very many years, I recall with grateful and affectionate remembrance all that those days in New York were to me. But even the never failing confidence of youth did not possess me with courage to accept my new position without conditions in Boston, where I was a stranger among strangers. I wrote to the manager, Mr. Keene, telling him he must grant the humble petition that I might be allowed a modest opening, and also that I should not be asked to act Rosalind in As You Like It for the first season, or indeed at all until I had grown up to it; so he gave me The Rivals as an easy send-off. But easy as it was I found myself making my way behind the scenes cold, trembling, with mouth dry and parched, and a frightfully nervous dread. As I seated myself on the sofa ready for Lydia Languish to be discovered, I came to a realization of the fact that as our emotions are touched by music, so mine were being played upon by the atmosphere.

The fear which paralyzed me was not altogether dread of the audience, but the indescribable excitement of standing in this "House of Molière," on the same stage with William Warren and Mrs. Vincent, in the place where that great army of the past had trod those same boards in triumph and left their traditions for me to emulate. Thus, imbued as I am with deep reverence for that magnetic power of genius which comes only as the result of long and faithful study, it is small wonder if I grow impatient with the self-satisfied, happy-go-lucky individual who smugly thinks "he knows it all."

My surprise almost overcame reasonable courtesy the other day when a lady was announced who had asked for an appointment. I knew by her letters she was socially well placed, and as she came into the room I took note that she was fat, fair and forty. I say forty because, of course, nobody is ever older than forty in a Gainsborough hat. My visitor was exquisitely dressed, portly in her bearing, dignified in her manner, but obviously lame. Her ambition was to be prepared in Rosalind! Rosalind, the airy, "light-winged Rosalind"—Rosalind in male attire, with a crippled gait and an unmistakable swing of the body and dress accompanying it at every step! Yet this woman of the world believed drapery could be made to disguise a "slight defect" and that a "few lessons" would enable her to succeed in her ambitious flight, because she was "a born actress."

Those who have literally crawled behind the scenes and as babies learned to take their first steps there—as very many children have—are unaffectedly amused in listening to these self-styled "born actors."

Actors there are by inheritance, whole families descended from generation to generation—the Booths, Jeffersons, Salvinis, Duses, who played Juliet at fifteen (for these people know the value of youth); Mrs. Fiske, Mrs. Kendal, John Drew, Ethel Barrymore, Lady Theodore Martin (Helen Faucit). But it is almost invidious to mention the few. To their honor be it spoken, it is these old theatrical families which can boast the brightest escutcheons on the stage, both past and present. It seems as if they are inoculated in infancy, and all that is to others so-called temptation is neither felt nor known by them. If the instinct within ourselves is to look down, we shall see the dull earth; but if our minds are uplifted we see the bright canopy above.

The imagination of these stage children is fed with so much of the ideal that while they are taught to be practical, while sterling common sense is by no means an unknown quantity in their education, the scene around is not to them all paint and canvas. It represents sea and sky and rainbows of color, and bright stars, for they instinctively look up. Even if the pathway is soiled below, they tread lightly and never know it. As Thoreau says: "So are there manifold visions in the direction of every object and even the most opaque reflect the heavens from their surface."

Catherine Phillips Stickney Polivka

ENGAGEMENTS

Clarence Montaigne, with Robert Mantell.

E. F. Nagle, for The Price of Honor.

D. T. Ringold, with Otis Skinner.

Angela McCall, as ingenue, by Edwin Thanhouser.

Charles Willard, for Checkers.

Ada Henry, by Broadhurst and Currie.

Harry Dull has engaged Chester De Vonde to play the title-role and Estella Hamilton the principal soubrette in his Eastern Weary Willie Walker company for next season.

Charles F. Newsom and wife, Josie Fisher, for May Nannary Stock, playing St. John and Halifax.

For the Cook-Church Stock company, Mabel Griffith, Lulu McConnell, Charles E. Braman, George L. Castlebury, and Charles Cook.

James Newton Drew, to manage the stage and play the character comedy role with Cora Van Tassel in her production of The Volunteer.

James R. Adams has signed Walter Mack to go in advance of the Adams Brothers' Own Attractions, and has also engaged James E. Leslie and Al. Dee-Becker.

By Gus Hill for Alphouse and Gaston company: The Powers Brothers, Montgomery and Pearl, Harry Watson, Jennie Lamont, Beardsley Sisters, Allen Lowe, Lawrence A. Cover, Frank Edwards, F. C. Kennedy, Joe Wenger, W. J. Counihan, Warner Crosby, The Manhattan Trio, and a chorus of twenty-four people.

Arthur G. Thomas, by R. L. Cruscy, as business manager of A Ruined Life company, which will open its season early in August in Chicago.

By the R. L. Cruscy Amusement Company for Out of the Fold, which will open for a run at the Great Northern Theatre, Chicago, June 21: Silvia Bidwell, Thorlene Babcock, Lazarbo McCormick, Frank Nelson, Warren Ashley, Mr. Wilkinson, Joe Deming, Louise Mitchell, Ethel Holtzlot, and Maude Sutton.

Arthur L. Verner and Lulu T. Davis, for A Wise Member company, which will open on Aug. 2.

Ralph Lewis, by C. B. Dillingham, for Henry Miller's company.

Jack Sharkey, by Forrester-Mittenthal, as Jack Biddle in A Desperate Chance.

William Echols and Marie Van Etten, with the Della Pringle Stock company, under the management of G. Faith Adams.

Dore Davidson invites offers: 114 W. 40th St. * *

THE CAREER OF THE DONNELLY COMPANY.

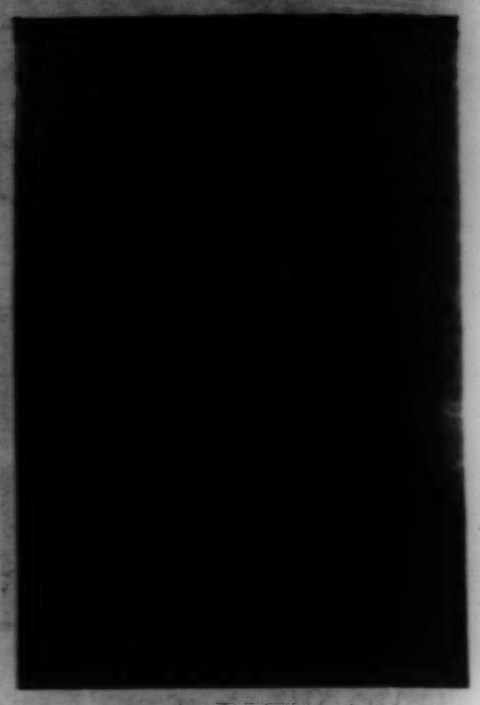


Photo by Sickles, N. Y.

HENRY V. DONNELLY.

When the curtain fell last Saturday night at the Murray Hill Theatre upon the closing performance of the fifth and last season of the Henry V. Donnelly Stock company, it is very likely that amiable Mr. Donnelly breathed a sigh of relief. Doubtless there was also regret in the sigh, for it is probable that Mr. Donnelly is as fond of his associates as they are of him and as the Murray Hill patrons are of them. The Donnelly Stock company, during its five years' existence, has been an important factor in the theatrical life of the city; it has been uninterruptedly successful, both artistically and pecuniarily, and it has constantly reflected credit upon its founder and proprietor.

Mr. Donnelly, in speaking to a MIRROR reporter of the career of his enterprise, set forth some interesting facts about stock company management. "The difficulty of securing fresh and desirable material in the way of plays is one of the greatest problems that the stock company manager has to face," said Mr. Donnelly. "If it were not for that difficulty I should continue with the stock company at the Murray Hill. But the fact is that we have practically exhausted the supply of plays. Of course there are thousands of old dramas that we might present, and there are doubtless several millions of new, untried plays that could be had, but of available plays—plays that have been successful in comparatively recent years and that have not been worn threadbare—there is a limited supply. During our five years at the Murray Hill we have presented close upon two hundred plays of various ages and descriptions. And I think that I am safe in saying that we have covered the ground open to us as thoroughly as it well could be covered.

"Shakespeare's plays have always been received with favor by our audiences, and each season I have presented at least three of them. But of course one cannot give people Shakespeare all the time—and, moreover, productions of the Shakespeare plays, as they must be made in these days, are rather too expensive for a low-price theatre. The old comedies have also been very successful at the Murray Hill, but with them the same difficulty presents itself. Theatregoers want the old comedies only occasionally—and they want to see them mounted in the most extravagant fashion. The great mass of plays of fifty, twenty-five or even a dozen years ago are unavailable because in sentiment as well as in construction they are hopelessly old-fashioned.

"I have been asked why I have not produced more new plays. The answer is simple. The cost of presenting an absolutely new play is great. If it fails the loss is considerable, and if it wins success the reward is small, in a low-price theatre. If a new play succeeds it is as easy to get $2 a seat as it is to get 50 cents—and when one is limited to 50 cents the chances for making a profit are, of course, extremely small. The stock company manager must depend upon the supply of plays that have been successful, that are not out of date, and upon which the royalty charges are within the bounds of reason. As I have said, we have practically exhausted that supply."

In answer to a question by the reporter relative to the financial history of the enterprise Mr. Donnelly said: "At the outset the results were discouraging. We opened on Aug. 27, 1898, in The New South. The total receipts for the first week—twelve performances—were $177. The next week and the next were just as bad, and indeed for nineteen consecutive weeks the receipts were far below the expenses. At about Christmas time the turning point came, and every week since then—four seasons and a half—the company has played to very profitable business. It is absolutely necessary to build up a regular clientage for a stock company. Once that is accomplished, and until the supply of plays gives out, the manager has clear sailing. Our staff of patrons was organized slowly but surely. People were accustomed to come to the Murray Hill more by the personal recommendation of their friends than by the ordinary means of theatrical advertising. During the first season we gained a very large number of regular subscribers in New York and in the suburban towns, and many of those early patrons remained loyal to us through the whole period of our existence.

"I want to say," continued Mr. Donnelly, "that the success of the company has been largely due to the earnest, serious work on the part of the players who have been associated with me. Every one of them has worked hard; yet let it be said in contradiction to the general impression that stock company work is too strenuous to be endured for long, no one has broken down under the strain. On the contrary, the majority of the members of the company gained in health while playing two performances a day. With the succeeding seasons the company changed almost completely, and I am glad to say that almost every played who left the company has been successful since."

During its five years' term at the Murray Hill the company included in its membership a number of players whose names are very well known to theatregoers. Among the visiting stars were Marie Wainwright, Daniel E. Bandmann, Creston Clarke, and Elita Proctor Otis. The regular leading women were the late Hannah May Ingham, Dorothy Donnelly, Alice Johnson, and Laura Hope Crews. The prominent leading men were Robert Drouet, Ralph Stuart, and William Bramwell. Among others who played successfully with the company at different times during the five years are William Redmond, Mrs. Thomas Barry, Charles D. Waldron, E. T. Stetson, Rose Beaudet, Bandol Milliken, Walter Allen, Thomas A. Colman, Georgia Welles, Edwin Nicander, Emmet King, Grace Huntington, Rose Stuart, Francis Starr, N. Sheldon Lewis, George Henry Trader, Robert McWade, Jr., Charles H. Hutchinson, and John S. Robertson.

Next season, as has been announced, the Murray Hill will be occupied by Edward Harrigan and his company, presenting his own plays, although Mr. Donnelly will continue to be the lessee and manager of the playhouse.

LISTEN, WOMAN!

Orangeine relieves pain, heals nerves, restores natural conditions, gives lasting strength. * *

ADAPTED FROM THE ENGLISH.

I.

In days to come, when the great clearing house of the hub shall be instituted, France will have a weighty claim against England for use of dramatic material, but England will to some extent mitigate her indebtedness by a counter-claim of fairly formidable proportions. Although the principle of polite pillerage was set on foot by Thomas Kyd of bombastic memory, when he appropriated his Cornelia from Garnier, one has to exercise great caution at the outset, so as not to be deceived by appearances. Frequently a similarity of plot, so far from indicating direct plagiarism, points to a mutual source of inspiration. At the latter end of the sixteenth and the beginning of the seventeenth centuries the dramatists of both countries found their themes ready made in the novels and poems of Bandello, Ariosto, Boccaccio and others. Profoundly ignorant of each other's existence, each built upon the same foundation, arriving at much the same results. Thus it was that France's earliest literary indebtedness to England began in 1615 with the translation of a novel. The work chosen for this distinction was the "Pandosto" of Robert Greene, a theme upon which Shakespeare had impressed his seal by making it the basis of his Winter's Tale. In France the story appealed to the dramatic instinct of two journeymen playwrights, Hardy, whose dramatization has not survived, and Puget de la Serre, whose Pandoste, ou la Princesse malheureuse, which took two days to perform and was arranged in ten acts, first saw the light in 1630.

Thus, while at an early period we find the dramatists of England and France working in parallel grooves, the right and practice of mutual and direct appropriation had no upholders until well nigh the close of the seventeenth century. With the Restoration rhymed plays *à la Française* became the mode. English authors began by assimilating the form and ended in stealing the matter. Dryden naively confessed his indebtedness in saying that he used the French as enemies, "not stealing their plots, but taking them prizes." Encouraged by such precedent, others fell in line, and by 1681 the treasures of Molière had been utterly rifled.

So far as France was concerned her earliest direct use of an English play was equivalent to a theft. Deftly manipulating the plot of Venice Preserved, which had first seen the light in 1682, La Fosse transposed the action to remoter times, enveloping Otway's characters in the toga of old Rome. Result: the tragedy of Manlius Capitolinus, performed on January 18, 1698, and subsequently published with a disingenuous preface in which the author adroitly contrived to put his critics on the wrong scent as to his source of inspiration. This mangling of Otway was a sort of retributive justice, by the way, for the author of Venice Preserved had done the very same thing in 1680 when he transmuted Romeo and Juliet into Caius Marius.

One attitude of La Fosse toward his English original is characteristic in the main of the treatment from that to this of English plays by French adapters. It indicates pithily the differentiating qualities of the two theatres. Much of what Otway puts into visual action La Fosse merely relates. By this means he attained the standard of French regularity, with its cold and formal preciseness, and he was rewarded in seeing the tragedy hailed as a masterpiece. Indeed, few adaptations from the English met with such lasting success across the Channel. Later Otway was more scrupulously dealt with by Pierre la Place, a prolific translator of English plays. His more literal version of Venice Preserved was represented on December 5, 1746, at the Théâtre Française, when Mlle. Clairon electrified her audience by some inspired acting in Belvidera. Before the curtain went up it had been deemed necessary to send on the actor Rosall to notify probable malcontents in the pit of the peculiarity of the genre, with its characteristically English directness of style and dramatic grip!

Of the many unacted translations of plays by Shakespeare, Fletcher, Congreve, Wycherley, Dryden, Steele, Addison and others, it boots not to speak here. Exception, however, must be made of one piece belonging to this particular category because of its influence upon Diderot and his school. It paved the way for the domestic drama in France. The work in question was The London Merchant; or, George Barnwell, of Lillo, an epoch-marking play, first seen at Drury Lane in 1730. Written in prose and dealing with a workaday theme, it heralded the dawn of plebeian tragedy. As translated in 1748 by M. P. Clement, George Barnwell aroused much attention and evoked many tears; but such was the translator's respect for the dramatic proprieties of his country that he lacked the hardihood to follow Lillo minutely in his concluding scaffold scene, and merely contented himself by narrating the gruesome features of the *denouement*. And yet it was by dint of outraging these proprieties that the English drama was to have its utility in France, not only leading up to Diderot and Sedaine on the one hand, but to Alexandre Dumas and Hugo on the other.

If the translated English play had vital influence even in the closet, so, too, the translated English novel had in a minor and more devious way its measure of influence upon the French theatre. The vogue of Richardson in France throughout the greater part of the eighteenth century is little less than surprising. At one time "Pamela" was all the rage, and when it was deposed "Clarissa" succeeded it in favor. The dictum that "Pamela" is the best known novel in France has its confirmation in the number of stage versions of the theme. In 1744—just two years after Love's weak dramatization had been produced in London—Boissy wrote a three-act comedy in verse upon this romance of a poor servant girl for the Italian players in Paris. Its success was but slight. Little happier was the fate of Lachaussée's prolix versified dramatization, produced at the Théâtre Français a little later. It is related that after the premiere of the latter play an inveterate punster was asked by a friend on emerging from the theatre, "Is Pamela successful?" To which came the reply with lightning speed, "Non, elle passe, helas!" The next to try his hand on Richardson's tale was no less a personage than Voltaire, whose Nanine ou le Prejuge Vaincu was produced at the Comédie Française on June 16, 1749. In this case fortune smiled on the innovator, for Voltaire had departed from the broad lines of the novel and had even introduced an important female character not in the original. The result was a piece witty and skillful, although somewhat deficient in the higher qualities of comedy. Many years later a fourth version of "Pamela" was produced at the Théâtre de la Nation. It was the work of Francois de Neufchateau, and was first performed on Aug. 10, 1793. Meantime "Clarissa" had been taken in hands by Née de la Rochelle, whose dramatization saw the light in 1786. Another play on the theme was subsequently produced at the Gymnase in August, 1846, when MM. Dumanoir, Guillard, and Clairville were the responsible authors. Thanks to some brilliant acting on the part of Bressant and Rose Cheri, the piece drew good houses and was enthusiastically hailed by Gautier and Janin.

Strange as it may appear, England had not a little to do with the rise of opera comique in its small beginnings at the Fair of St. Laurent in Paris. Sedaine's noteworthy connection with that lively festival commenced in 1756 with a capital version of Coffey's ballad farce, The Devil to Pay; or, The Wives Metamorphosed, with which acquaintanceship had been made through the medium of a published translation. Sedaine's adaptation lives in French stage history as Le Diable à Quatre. The theatrical record of the quaint imbroglio with which it deals is interesting. It shows the appositeness of the late Dutton Cook's reflection: "The system of mutual adaptation," he writes, "if it may be so called, led to much confusion touching the paternity of plays. Many works acquired thus a complicated sort of pedigree. Dramas crossed and recrossed the Channel until a grave doubt arose as to their proper nationality." Coffey had borrowed from an earlier farce by Jevon, and Jevon had derived his plot from the story of Mopsa in Sir Philip Sidney's "Arcadia." Sedaine adapted Coffey at second hand, and after a long passage of years Scribe worked on the old theme in furnishing the libretto for Adam's opera, La Part du Diable. This long-lived and well traveled imbroglio returned to England in 1847, when it formed the basis of Balfe's operetta, The Devil's in It, as produced at the Surrey Theatre in the Spring of that year.

Emboldened by the success of his first contribution to the repertory of the fair, and importuned by the comedians to supply them forthwith with a second, Sedaine bethought him of despoiling once more an englais. An anonymous translation of Dodsley's old Drury Lane farce, The King and the Miller of Mansfield (1737) had just been published. Sedaine borrowed its groundwork and upon it constructed his Roi et le Fermier. Ten years later Collé tried his hand on the same subject, and by dint of transferring the scene to France and making Henri Quatre the protagonist, fashioned a play presenting an accurate and agreeable sketch of that chivalrous and open-handed monarch's life and times. This piece, La Partie de Chasse d'Henry IV, was written in three acts. Unfortunately, the author had to content himself with a private representation, as Louis XV forbade it to be played at the Comédie Française, fearing that unpleasant comparisons might be instituted between his own court and that of his great predecessor.

More than fifty years after The Fair Penitent of Rowe saw the light its salient features were sought to be reproduced by Colardeau in his tragedy of Caliste. As produced on Nov. 12, 1760, the adaptation met with scant approval. The tone and setting of the play were much too sombre for the mercurial French playgoer, who had nothing but disgust for the sable-hued chamber of death.

History records that Addison's comedy of The Drummer; or The Haunted House, proved little better than a success of esteem, although exquisitely acted on its original production in 1715. It was translated into French in 1736 by Destouches, who saw in it the one English comedy that approximated to Gallic style and taste. His judgment lacked immediate indorsement, and it was not until 1762, some time after Destouches' death, that the play reached the theatre. French audiences were now growing more tolerant, and, thanks to their passivity, the adaptation enjoyed a fair measure of success.

On September 26, 1768, the Comedie Française sought to tickle the jaded palates of its patrons by presenting a new tragedy by Saurin, entitled Blanche et Guiscard. The unacknowledged source of inspiration was the Tancred and Sigismunda of Thomson, a play originally produced at Drury Lane in 1744. Possibly the plagiarism might have passed unnoticed had it not been for the circumstance that Garrick was holiday-making in Paris at the time and ran the fox to earth with a rare tally-ho. So far from Saurin's tragedy having met with great success, as Dutton Cook avers, it was only performed thrice, and that, too, despite some very fine acting on the part of Lekain, Clairon and Brisard. Five years later Saurin was concerned in a vastly more important production. In George Barnwell, a bourgeois English tragedy in prose had long been familiar to French readers; it remained for Saurin to mark an epoch by bringing this particular genre to the French stage. This he effected in making a translation of Edward Moore's famous tragedy of The Gamester, as originally produced at Drury Lane in 1753. Announced as a "*tragédie bourgeois en cinq actes et en vers libres*," Saurin's Beverley was brought out at the Théâtre Française on May 7, 1768. Thanks largely to the acting of Molé in the title-part, of Preville as Stukely, and Mlle. Doligny as the gambler's wife, the play made a hit as pronounced as it was immediate. In all probability the sheer audacity of Saurin's innovation won the day, although playgoers were ripe for revolution. It came pat, for Diderot had long clamored for some such change, and the groundlings had grown so democratic that they were weary of pinchbeck tragedy kings and queens. Here at last was a genuine transcript of an English play, equally acceptable to the playgoing as to the reading public of France. Remark what Preville wrote to Garrick in the following July: "You doubtless know of the success of The Gamester; it is astounding and I am astounded; but one must be prepared for anything, our taste is changing."

The year 1768 was otherwise noteworthy. It had seen an unacted prose translation of The Merchant of Venice. Attention was now being drawn to the comedies of Shakespeare, which obviously had even less of appeal to the French mind than his tragedies. The consequence was that they were all the more freely adapted. A version of The Merry Wives of Windsor was first attempted on January 25, 1768, when Barthe's one-act comedy in verse, Les Fausses Infidélités, was produced at the Comedie. It proved at best but the meagerest outline of its undying prototype. If Mondor was Falstaff, then indeed it was bluff Sir John suffering from pernicious anemia. This defect was somewhat accentuated by the fact that Preville, who originated the role, had the sharp voice and the Gascon and insinuate air of the Mascarilles of French comedy. But the little piece was judged on its individual merits and met with a fair measure of success. It is not, however, until the year 1842, when the Falstaff of M. Paul Meurice was put in the bill at the Odeon, that one finds further trace of the fat knight on French boards.

Another relevant production of the year 1768 was Les Valets Maîtres de la Maison of Rochon de Chabannes, brought out at the Comédie on Feb. 11. Students of old dramatic literature will have already divined from the title that the source of inspiration was Townley's sprightly farce of High Life Below Stairs, then a Drury Lane favorite of nine years' standing. A little later Chabannes turned his attention to The Tempest, which he transmogrified into a pastoral. This piece, Hilas et Silvie, was provided with music by Gossec, and produced by the King's players on Dec. 10, 1769. Chabannes had been careful to reproduce Caliban in all his uncompromising ugliness, but he had the bad taste to follow the adulterated version of Dryden rather than the original. The subsequent history of the theme attaches itself mostly to the annals of the opera and the ballet. Scribe fashioned an opera libretto out of the play which Mendelssohn consented to set to music, but the maestro had a shocking habit of procrastination, and went the way of all flesh before commencing his task. It then fell to Halevy's lot to provide the music, and the result to adopt Dutton Cook's phrasing, was "one of those successes that are merely failures in disguise." Strange to say, in later times the only prose translation of The Tempest that can be discovered was that made by Bouchor in 1888 for the marionettes of the Galerie Vivienne.

W. J. LAWRENCE.

MARY MANNERING AND JAMES K. HACKETT.
(*At Home.*)

A THEATRE AT HILO, HAWAII.

A MIRROR correspondent at Hilo, Hawaii, writes: "What was originally a hall here intended for concerts or like entertainments has been turned into a theatre proper. Though somewhat smaller than the Orpheum at Honolulu (800 capacity) it will undoubtedly fill a long felt want, inasmuch as heretofore there was no building which could be utilized by traveling companies. Again, it is now possible for companies traveling from San Francisco to Australia or the Orient to first touch at Hilo direct via steamship *Enterprise*, and play two or possibly four nights and then take the Wilders Steamship Company's steamer into Honolulu or *vice versa* going into San Francisco. This movement can be credited directly to the enterprising lodge of Elks, who being desirous of giving performances and having no suitable hall of their own large enough, have offered to share in the expense of refitting the hall. The Elks will open the house on the evenings of July 3, 4, with a minstrel performance. By tearing out partitions of two anterooms a bare stage 38 feet long and 18 feet deep was constructed. With wings, flies, etc., all in place the stage will measure 18 feet deep, 24 feet wide at the proscenium arch, and 15 feet high. Spacious dressing-rooms with stationary washstands and other modern conveniences adjacent bring the remodeled hall or lodge room into a model up-to-date theatre with a seating capacity of nearly 500. Small repertoire, vaudeville or specialty companies who desire a break in the ocean voyage can do well at a two or four nights' stand, as Hilo, being off the main line of traveling companies, has received practically no attention, yet with the steamer connections as mentioned above a company has the opportunity of visiting the volcanoes of Kilauea, only thirty miles distant, the journey being covered by rail and comfortable stages, as well as the natural attractions in and around Hilo proper. Such sights as the Rainbow Falls, the Niagara of Hawaii; the Kaumana Caves, and the lava flow of 1880-81; Onomea Arch, and the Boiling Pots of Piihonua are within easy driving distance. All this can be accomplished by companies playing at popular prices, not under too heavy an expense. Hilo people will always patronize solid attractions, but, as stated above, being in the past off the direct line of travel has been unfortunate in its attractions."

REFLECTIONS

Jared Humbolt, the animal trainer, is now at work on two fine American bears, perfecting them in an act that will be a special feature in the new play, On the Trail, which will tour under the management of Leon W. Washburn.

Joseph Jefferson, it is said, has sold the English rights of Rip Van Winkle to Augustus Van Biene, the 'cellist-actor of England.

H. S. Taylor and S. F. Sherman have separated their interests, the booking business reverting to Mr. Taylor, while Mr. Sherman receives the leases and ownership of the Plainfield Opera House and the Sherman Opera House at Newark, N. Y. Mr. Sherman now controls the Stillman Music Hall, Plainfield, N. J.; the Masonic Theatre, Ellenville, N. Y.; the Nelida Theatre, Catskill, N. Y.; the Kasson Theatre, Gloversville, N. Y.; the Burritt Opera House, Weedsport, N. Y.; the Sherman Opera House, Newark, N. Y., and the Baldwin Theatre, Wellsville, N. Y.

F. Wade Cleveland next season will be featured with Goyant and Mensie's musical farce-comedy, A Jolly Man's Troubles, in the role which he last season originated.

Paula von Arold has been engaged to originate a new part in Facing the Music and to understudy Katherine Grey. Miss von Arold assumed her role last (Monday) evening.

Mrs. Sydney Rosenfeld, corresponding secretary of the National Art Theatre Society, on Thursday evening gave an address on the subject of a national theatre at an informal reception at the home of Mrs. De Voe, at Elmhurst.

Arthur C. Aiston will next season present Tennessee's Pardner for six weeks during his tour of the Far West. Estha Williams will again be seen as Hettie Brice and Jerome M. Brophy will play his old part of Swan.

Luis Schmid, the manager and leading woman of the German Theatre Stock company in Cincinnati, was married on June 11 in that city to Julius C. Frei, a non-professional. Mr. and Mrs. Frei have gone to Germany on their wedding journey.

Julia A. Weymer, a member of the A Chinese Honeymoon company, was married in Paterson, N. J., on June 17 to Edward F. Russell.

Marie Grace Derickson, recently a member of The Soldiers of Fortune company, was married in this city on June 16 to Francis O'Neill, a son of the wealthy dry goods merchant. The ceremony was performed by the Rev. Father M. J. Lavelle. Dorothy Donnelly was the maid of honor, and John S. O'Neill, a brother of the groom, was the best man. Mrs. O'Neill has retired permanently from the stage.

Raymond Hubbell, composer of The Runaways, and Helen Lord, who plays the role of Dorothy in the production of that musical comedy at the Casino, were quietly married in this city on June 16. Aileen Crater was the sole witness to the ceremony.

Felix Weingartner, the distinguished German composer and conductor, was married in Munich on June 18 to the Baroness Fedora von Dreyfus.

The engagement is announced of Robert Fitzsimmons to marry Julia May Gifford, of the When Johnny Comes Marching Home company. The date for the wedding has not yet been set.

The seventh performance this season by students of the New York College of Drama was given in the college building, No. 61 Fifth avenue, on the evening of June 18. Her Honor the Judge, by James Rodney, director of the college, was the play, and it and the players aroused much enthusiasm. Mr. Rodney himself played the principal role and was supported by Marion Yarborough, Edith Ellis, Lillian Alden, May Boyd, Juliet Rosenfeld, Marie Burke, Robert Reiff, Curtiss Morgan, Samuel Howard, and Edgar Gerard. Mr. Rodney will send the play on the road next season with a professional company.

Marie De Trace Godshaw was granted a divorce last week from C. L. Herbert Godshaw, with permission to resume her maiden name.

Sam Bernard and Hattie Williams will appear in the American production of The Girl from Kay's.

The Theatrical Protective Union No. 1 has voted $15 to the St. Louis flood sufferers.

A daughter was born to Mr. and Mrs. Augustin Glassmire at Williamsport, Pa., on June 17.

Clyde Fitch has selected Fletcher Norton as leading man for Fay Templeton in The Infant Prodigy, Mr. Fitch's musical comedy in which Miss Templeton will star next season. Mr. Norton on Thursday sailed for Europe, where he will remain until rehearsals for the piece shall begin.

Vincent Serrano has been engaged to originate the role of Taro Burton in Onoto Watanna's play, A Japanese Nightingale.

Maud Edna Hall will next season be featured by Fred Niblo and George M. Cohan in James W. Harkins' new melodrama, The Winning Hand. The play, which will open on Sept. 15 in Boston, on Nov. 30 will begin an indefinite run at the American Theatre. The supporting company will include Carlton Macy, M. J. Gallagher, Arthur E. Sprague, Theodore Lytell, Leonore Gordon, Noah L. Beery, and Walter Jones.

Frank Pixley and Gustav Luders are registered at the Hotel Normandie.

Maud Turner Gordon has been engaged by Amelia Bingham to understudy her during her Western tour. Miss Turner during the past season played Miss Bingham's role in The Climbers.

Jack Raffael, the operatic baritone, has gone to Pittsburg, where for the Summer he will be the principal baritone of the opera company at the Duquesne Garden.

Kirke La Shelle has secured the dramatic rights of Owen Wister's story of Western life, "The Virginian," and expects to produce a dramatization of the book next season. Dustin Farnum will probably be intrusted with the title-role.

Harry Corson Clarke has purchased the rights to a new drama, entitled West of the Missouri, and contemplates sending out a company in it next season to play the low price theatres. Mr. Clarke himself will appear at the head of his own company in His Absent Boy.

Dr. G. L. Hart, owner of several burlesque companies, and Mabel Leechman, a member of the Burke Brothers Burlesque company, were married in Minneapolis on June 14.

Fletcher Norton, who has been engaged to appear in support of Fay Templeton in The Infant Prodigy next season, sailed for Europe on *La Lorraine* last Thursday, to spend the Summer.

Harry Davies, tenor, closed with the Giffin Musical Comedy company at Richmond, Va., June 13, to go to Duquesne Garden, at Pittsburg, for the rest of the Summer.

C. Russell Sage, having closed a successful season with Kyrle Bellew, was engaged for a fencing scene with Cecil Thomas' production of My Lady Peggy Goes to Town, at the close of which F. F. Proctor engaged him for his Summer stock, opening as Paul Dean in Victor Durand with much success.

An elaborate representation of The Christian will be made by Liebler and Company at the Academy of Music on Aug. 6 for three weeks. The cast will include Edgar Davenport, Edward J. Morgan, George Woodward, Harold Hartsell, Stanton Elliott, Georgia Dickson, Carrie Merrilees, Evangeline Irving, Edith Merrilees, Beth Franklin, and Jessie Bradford. Clara Blandick will play the role of Glory Quayle. An engagement at the Boston Theatre, Boston, will follow the New York run.

R. E. Johnston, manager for J. S. Duss, was last week presented by his friends with a silver loving cup. Colonel Max Hirsch made the presentation speech.

IN OTHER CITIES.

SAN FRANCISCO.

At the Alcazar 8-14 Louis Evan Shipman's four-act comedy, D'Arcy of the Guards (which has been seen here divers times), with White Whittlesey as the roguish, love-making, romantic D'Arcy, George Osbourne as Captain Gregory, Albert Morrison as Captain Townshend, Bertha Creighton as Pamela, and Eva Waldrop as Cynthia, was put on handsomely and played to large sized houses.

The second production of the Daly season by the Augustin Daly Musical co. at the California 8-14, was The Circus Girl. While a deal like A Runaway Girl, it served to draw passably good business, and it will be continued another week, ending 20, when the Daly co.'s season will close. Nance O'Neil will then take hold 21 for a limited engagement in La Tosca. She was burned out of her proposed run at the Republic 7, tried to secure the Alhambra, and because the San Francisco Theatrical Association refused to grant her the house more than two nights, she found it wouldn't pay and secured the California.

On the Stroke of Twelve ended the regular season of the Central Stock co. at the Central 8-14 to good business.

The second and final week of E. H. Sothern at the Columbia, concluding 13, in If I Were King, was an artistic and financial success.

I might as well have tried to swallow my mouth as to try to get my nose's length into Fischer's 8-14 to see Twirly-Whirly, so jammed were the crowds and so many people fairly hanging to the walls. Suffice it, Twirly-Whirly can be classed as the greatest of all the burlesques yet seen at Fischer's. In its comedy it's truly a case of the last laugh being the best, although we were aware of our laughs in the former burlesques because we have seen them. Twirly-Whirly will be reviewed later—just as soon as Manager Friedlander can find a trail to a seat for me.

In Washington at the Grand 8-14.

Eugenie Mantelli's two concerts at Fischer's 10 and 12, all the numbers being sung in costume opposite to the operatic selection, were as well patronized as they were successful.

The third week, ending 14, of El Capitan at the Tivoli, was attended by fair audiences. The opera was not what it was expected it would be.

Al. Hayman, accompanied by Mrs. Hayman, arrived here 8 on the steamer "Korea" from Japan, en route New Yorkward from a globe-going trip. This is the first time Mr. Hayman has been in San Francisco for fifteen years, when he was manager of the California and the old Baldwin. After remaining here for several days he will leave for home.

Lotta Crabtree, who arrived here several days ago, is spending the summer at Berkeley, where she has rented a house in Telegraph Avenue.

[illegible], who has just closed a very successful season with The Jewel of Asia co. at the Broad Street Theatre, Philadelphia, has signed with [illegible] to play [illegible] leads with Paula Edwardes in Winsome Winnie next season, and who is the daughter of Dennis Kearney, [illegible] Winsome Winnie [illegible]. And if there's anything in the good things [illegible] say of Miss Kearney, she will no doubt make a success in the opera.

The Republic Theatre was burned to the extent of $10,000 [illegible] 7. If the Board of Public Works [illegible] the repairing of what is left of the building, which is pretty badly gutted and burned in the rear and on the roof, [illegible]. Nance O'Neil, who opened at the house 6 for a limited engagement, [illegible] between $3,000 and $4,000 [illegible] by water than by fire. [illegible] of Los Angeles, who is in London at present. [illegible] of the California [illegible]. The Republic was formerly Metropolitan Hall. It was built in 1876 [illegible]

[illegible]

Miss Wallace Hopper, with her attorney, Judge Coffey, of New York, arrived here 11 en route to Victoria, B. C., to hold a conference here in connection with her suit in the Dunsmuir will contest. The suit has been set for July 7, at Victoria.

ORBEL JAMES MITCHELL.

SANTA CLARA, CAL., May 28.—Right down in the core of this little country town, fifty miles south of San Francisco, Californians have seen and sat through [illegible] an illustrated story of the life of Christ, founded on the story in the New Testament, that, for [illegible] interest and dramatic intensity and impressiveness, excels anything in modern stagecraft within the annals of California, in so far as amateurs have had to do. That which created such a fervor, without so much as a tithe of applause or of encores (the theme was too grand, too sacred, for either of these), [illegible] was the presentation May 22-28 (five performances), in the Santa Clara College Theatre, by the faculty and the students of Santa Clara College, of one of the most sublime Biblical plays of the age, Nazareth, The Passion Play of Santa Clara, by Clay M. Greene, the well-known dramatist. The premiere of the play was given at Santa Clara two years ago. It was dedicated by the author to the Reverend Robert E. Kenna, S. J., who is president of the college, and who was a playmate of the playwright in his boyhood. The play was affectionately [illegible] "good time ago" at Santa Clara College, and to assist, [illegible] in the celebration of the college's Golden Jubilee. The production was under the personal supervision of the author, [illegible]

[illegible]

[illegible] the Passion Play of Oberammergau, is far superior thereto. Its superiority lies in its powerful composition. The Oberammergau play shows, in handling a delicate subject like a passion play, there is a deal more strength in suggestion of the Saviour than in showing Him. In Nazareth, albeit Christ is not seen, so cunningly is His presence made apparent by brilliant [illegible] by oral reference, by seeing the arm and the two transoms of the cross borne by Him on the road to Calvary, and by seeing the waving tops of [illegible] in the scene depicting His entry into Jerusalem, one sits and imaginatively feels Him being on the stage. Mr. Greene in making Christ the central figure in Nazareth, and yet never allowing the character of the Saviour to be introduced upon the stage, shows himself a masterhand in dramatic finesse, and a writer of a master play. [illegible] Another difficulty he had to overcome in Nazareth was having no woman in the production. The nearest approach to a woman is in John telling the Apostles of his going to comfort Mary, after the crucifixion of Jesus.

[illegible]

[illegible] and the walls thereof crumble away, showing a vista-like view, betwixt heaven and earth, amid the darkness and the lightning of the crucifixion; the scene ending with the blessing of Pilate by Peter, and the [illegible]

[illegible] Among the several individual successes scoring in the production of Nazareth, none came more prominently and commendably to the fore than that achieved by John Clark as Athias and as Matthew. What this young man's forte is, I don't know; but, I do know that in him there is the making of a great actor. In the portrayal of his two roles he lived them as if he had been cut out of the Bible. In voice, resonant and clear; in looks, fine and firm; in style and in intelligence, he was almost absolutely correct. In saying, Clark shared honors with John Ivancovich's Judas, the compliment is mutual. William Curtin was stage-manager of the production; and for that he is due great praise. The scenery, all of which was massive and beautiful in architecture and style, was from the brush of Michael O'Sullivan, and was painted anew for this revival of the play. There was also a new curtain secured for this production, of a heavy cloth material, dyed of deep oxblood, which divided in the middle and across the center of which were initialled "I. N. R. I." (Jesus of Nazareth, King of the Jews) in twelve-inch letters of gold leaf, with a gold leafed frieze of [illegible] crowns and of crowns surrounding the nails of the cross, for which Mr. O'Sullivan's touch was responsible. The costumes were elaborately rich in design and in color, and were Scripturally true. The costumes of the twelve Apostles were especially made after the painting of "The Last Supper," by Leonardo da Vinci.

In conclusion, it is not too much to say that Nazareth is a play that appeals to all classes and to all conditions. It is purposed to produce the drama biennially at Santa Clara hereafter. As it belongs to the college, it is not to be given outside of the college theatre without the faculty's consent. It was more than worth the trip of one hundred miles to see Nazareth, a courtesy extended THE MIRROR by President Kenna and Martin V. Merle. As one of the pecuniary results of the production of Nazareth, I have to chronicle the fact that President Kenna sent the "Examiner," San Francisco, a cheque for almost $1,000 as the college's contribution to the "Old Landmarks Fund"—a fund being raised to preserve the old landmarks of California.

ORBEL JAMES MITCHELL.

DETROIT.

A very elaborate affair by the Metropolitan Carnival co. was given at the Detroit Opera House 10-13 for the benefit of the Woman's Hospital and Infants' Home, in the nature of an operatic carnival of singing, dancing and tableaux, which were beautifully staged and arranged. Six hundred persons from our best local talent were in the cast, and the performances, for amateurs, were excellent in every respect. Professor F. M. Agostini superintended the dances, and F. H. Lynwood had charge of the operatic features. The first evening's programme consisted of "The Coronation of Titania," in tableau; "Queen's Lace Handkerchief," minuet; "Gainsborough Sextette," selections from The Bohemian Girl; "Lovers' Quarrel," gavotte, and "The Dawn of Christianity." The Gainsborough Sextette, patterned after the "Tell Me, Pretty Maiden" concert, participated in by seven couples, was by long odds the best thing on the bill; the young people sang and danced well, and were enthusiastically applauded. The minuet was gracefully performed by sixteen young men and women. "The Coronation of Titania," which required the services of several small tots, was very successful and reflected great credit on the trainers of the army of small performers. Portions from The Bohemian Girl were sung in costume and much appreciated. The lovers' quarrel scene from Erminie was well done. The Misses Beatrice E. Eby and [illegible] Malcolm won much applause for a pantomime, and are clever children. The opening scene showed the entire cast in the form of a pyramid, the assembly being a pretty picture of light and color. It was well patronized and will net the institution about $1,000.

Owing to the illness of Eugenie Blair the season at the Lyceum Theatre was brought to an abrupt close 13. Miss Blair had been suffering for some days with neuralgia and gastritis, and while not in a serious condition, her physician advised change and rest. Miss Blair left the city 14 for the seashore. The Lyceum Theatre is now closed for the season.

Dangers of a Great City, an old-time favorite, is having a worthy revival at the Whitney Theatre by the [illegible] Imperial Stock co. 14-20. The story contains the right sort of material to please the element of a popular priced house, and always appeals strongly to lovers of the highly sensational. Lillian Raymond is very good in the emotional part of Ruth Fielding, and displays ability of a pronounced order. She does not overstep the possibilities of the part and her work throughout is deserving of the highest praise. As the hero Edward R. Hess is in the right place. Jay Quigley as the villain was loudly hissed, a sign that he was a good one. Louis Lytton was very dignified as the Detective. Harry Garrity as the Janitor fits in well. Sam Mylie as Doc Knuckleby was entitled to all the honors for the comedy element. His dance and singing specialty with Miss Earl made a big hit. Rayne Keene does well, and Rose D'Arcy as Mother Thunder fills the part. Charles M. Nellis, Louis Ramsdell, Harry B. Castle, and Dave H. Woods complete the cast. This co. has established a reputation here to be proud of, and has won many friends for the excellent of its offerings. The Eagle's Nest is the next booking.

The Avenue Theatre, Manager Lamkin, 14-20 presents The Belle of New York with a brand new co. This light, frothy form of entertainment is beautifully staged, elegantly costumed and the chorus is adequate in a vocal sense. Almorah Hallam is very successful as Violet Gray. Nellie V. Nichols was pleasing as Fifi, singing the role to the entire satisfaction of her hearers. John A. Kennedy as Karl Von Pumpernick, Ned Ney as Ichabod Crane. Laurel Atkins was very clever, and in her specialty with Mr. De Grey was a great success. One of the best comedians in the cast is this last-named gentleman, who makes Kenneth Muggs a highly ludicrous character. Emma Seibert, a handsome woman, made an impression as Cora Angelique, her sense of humor being highly developed. Herbert Carter made the most of the part of the role of Harry Bronson. Others in the co. are Frank B. Blair and Helen Douglas. Week following 1492.

A. FRANCIS.

PROVIDENCE.

The H. L. Williams Opera co. is in its second week at the Providence Opera House and is doing a good business. Fra Diavolo was presented 15-17 and Pinafore and Cavalleria Rusticana 18-20. There is a noticeable improvement in the co. since the first performances and everything is going along smoothly. In Fra Diavolo, Clara Lane scored a big personal success as Zerlina. She was in splendid voice and sang and acted excellently. J. K. Murray, H. L. Williams, Bertha Shalek, and Bowman Ralston were also very good in their parts, and the chorus under the skillful training of Frank Darling did admirably. The Chimes of Normandy and Carmen 22-27.

The Albee Stock co. scored a tremendous success at Keith's 15-20 with The Man from Mexico. This was the first farce given by this co. and the house was packed every night. The many humorous situations in the piece were well brought out and the audiences were kept in an uproar from rise to fall of the curtain. Malcolm Williams appeared as Benjamin Fitzhew. He was on the stage most of the time and gave a capital performance. One of the big hits was that made by Edwin Nicander as Fritz Von Bulow Schmidt. He proved himself a very clever comedian. It was the first real chance he has had since he joined the co. to show his abilities, and he "made good." Frank Lowe, in a wonderful make-up was very effective as Timothy Cook. William F. Owen, Isabelle Evesson, Beatrice Ingram, Orme Caldara, Lenora Kirwin, Austin Webb, William H. Turner, Percy Winter, Albert Marsh, and Eugene Renkin were competent in other parts. The Lost Paradise 22-27.

The Katherine Rober co. is doing a large business at the Empire, and the performances are the best seen at this house for many a day. The star of the co., Miss Rober, has a host of admirers here. She is a talented and versatile actress and deserves the success she is making. During the week 15-20 The Buckeye was the attraction, with Miss Rober as Mary Jane, Harry King as Bill Posey, and Marie Loreau as Gertrude Strong. In addition to the play there were illustrated songs by Huxtable and Stocks, who, by the way, have become great favorites with the patrons. Popular songs by Lillian Newton, and a series of motion pictures entitled "A Trip to the Moon." Du Barry 22-20.

Harry Thorpe Merrick, for many years an attache of the Barnum and Bailey Circus as clown and latterly as ticket seller and book agent, died at the Rhode Island Hospital here 15 from an overdose of morphine. There is good evidence that the drug was taken to relieve pain. He was about 50 years old.

The Barnum and Bailey Circus showed here 15 and 16. Four performances were given to very large gatherings, who were more than pleased with the attraction.

Managers A. A. Spitz and Max Nathanson and their wives left 16 for a three weeks' pleasure trip into Maine and along the coast.

Monday evening, 15, was souvenir night at Keith's, and each patron was presented with an autographed photograph of Edwin Nicander, one of the popular members of the Albee Stock co.

Frank Darling, formerly of the Castle Square and King Dodo Opera cos., has been engaged as musical director of the H. L. Williams Opera co. He took charge 15 and as a result the performances have been much improved.

HOWARD C. RIPLEY.

SEATTLE.

We are now rapidly approaching the beginning of the end. The Grand was dark during the past week, and though our other two theatres were open, the coming week will be the last of the Baker Theatre co. at the Seattle, after which that house will be dark for three weeks. Announced to appear at the Grand Opera House 18-20 is Mary Mannering, and two weeks thereafter we will see E. H. Sothern in If I Were King. After another similar interval N. C. Goodwin will come in The Altar of Friendship.

Ralph Stuart had been announced to follow the Bakers at the Seattle, but his engagement is now off. After three weeks the Pollard Lilliputian Opera co., that will in the meantime have arrived from Australia for their second American tour, will play a three weeks' engagement.

Walter Sanford's Co. of Players at the Third Avenue will continue for an even four weeks more, closing July 11. During the Summer Manager Russell announces that several improvements will be made for the betterment of his cosy theatre and for the increased convenience of cos. playing there. Mr. Russell has several of the notable attractions of the Independents booked, and intends to have things so ordered that their engagements shall be profitable and pleasant to all concerned.

The Baker Theatre co. put on a thoroughly first-class performance of Captain Swift 7-13, by many thought to have been the best of the many pleasing performances that they have given. All in the cast seemed suited to their parts as though they had been written for them, and the result may be readily imagined. George Alison, as Captain Swift, was first in excellence, and struck and maintained the true key of the character. Catherine Countiss, too, was fine as Stella Darbisher. Carlyle Moore did surprisingly good work as Marshall. Hitherto he had been noted in the first place for his skill as a stage director, and, secondly, though in a much lesser light as a portrayer of juvenile characters. Let us hope that his experience in a "character" part was the first of many more to follow. William Bernard, as Gardiner, had a part that fitted him like the proverbial glove. Howard Russell, as Harry Seabrook, won much applause for conscientious handling of that role. Mina Gleason as Mrs. Seabrook, Bennett Southard as Ryan, W. L. Gleason as Mr. Seabrook, Ethlyn Palmer as Mabel Seabrook, and Ruby Miguel as Lady Staunton, excellently completed the cast. A Gilded Fool 14-20 is the closing bill.

Walter Sanford's Co. of Players had a profitable week with A Struggle for Life 7-13, but the play offered very nearly approached the "blood and thunder" type, and was not of equal merit with any of their previous offerings. The co., from their own individual ability and aside from the play, found favor with the audience, and the favorites of the co. did not materially diminish their popularity. Much more is expected of them when they appear in Northern Lights 14-20. Tempest Tossed will follow.

Sig Liberati, of Liberati's Band, has lately composed the Puget Sound March that has been respectively dedicated to Alden J. Blethen, the editor of the Seattle "Times." This number will be played by Conductor Thurston's orchestra at the Grand Opera House during the Mary Mannering engagement.

RODNEY D. WHITE.

PITTSBURG.

To say that the large audiences at the Duquesne Garden 15-20 were merely pleased with The Fortune Teller would be putting it mildly, for they were both highly delighted and ardently enthusiastic. Nearly every solo and ensemble number received great applause, and in response thereto repetitions were gladly sung. This production is said to be the

A Delicious Digestive

Chartreuse

—GREEN OR YELLOW—

THE HIGHEST GRADE CORDIAL. A GLASS AFTER DINNER IS A WONDERFUL AID TO DIGESTION

At first-class Wine Merchants, Grocers, Hotels, Cafés. Bâtjer & Co., 45 Broadway, New York, N. Y., Sole Agents for United States.

THE ADONIS.

A Boon to Actors. Its Natural Principle and Special Materials make The Supporter You Do Not Feel in Wear. It makes a man light and strong on his feet, giving the Highest Degree of physical and mental power. By treatment without drugs or knife, with the ADONIS is a simple, positive cure and preventive for Varicocele, kindred diseases. Full instructions in each case and no expense, except for the ADONIS. General Appearance. For Actors. Light and convenient prevents perspiration and chafing. [illegible] or linen specie weave, cool for summer, soft elastic bands, adjustable to slips, removed to wash—no buckles. Price $1.50. TO EVERY ACTOR I send one by return mail in plain envelope for $1.00. State small, medium or large, and waist. Address CARL C. LANTZ, Inventor, 1161 B'way, N. Y.

Patented.

[illegible] The inevitable comic opera tenor was Grafton Baker as Captain Ladislas, but he was able to sing but a very little, owing to a bad cold. [illegible] was a capital fun maker [illegible] and clearly showed himself to be a clever comedian. May Boley was capably satisfactory as Mlle. [illegible]. The chorus sang very well, but showed lack of rehearsals in drilling. In the Palm Garden, after the close of the opera, Mabel Arndt sang several selections in her sweet soprano voice to the pleasure of her hearers. The Jolly Musketeer 22-27.

At the Parks 15-20 the attendance was large. Kennywood-Bennett's Concert Band in varied programmes, and Mr. and Mrs. Ross in a rural sketch entitled A Trip to the City. Oakwood-York-Herbert Trio, comedy acrobats. Kasi Royal Japanese Troupe, jugglers and acrobats. Bartlett and Rich, comedians. McNames, clay modeler. Southern, Fernandes and May, comedy musical act. Gertie Morton. Great Lane Trio, acrobats and comedians. Collins and Reynolds, comedians. Harry Hastings, character change artist.

Thomas F. Dean, business manager of the Grand, has gone to his home in Baltimore, Md., and will spend the interim between now and the opening of the Grand, on Sept. 1, there and New York city.

ALBERT S. L. HEWES.

KANSAS CITY.

The event of the week of 14 was the formal opening of Forest Park, the new East Side amusement resort. It was estimated that between 20,000 and 25,000 people visited the grounds on the opening day, and all were immensely pleased. Colonel John D. Hopkins and Max Orthwein, of St. Louis, are the promoters of the new enterprise and will run the park in conjunction with Forest Park Highlands, in St. Louis, of which Colonel Hopkins is manager. Lloyd Brown is the resident manager, John Scott treasurer, and M. A. Lange musical director of the park. The park has many natural advantages, being situated in a large grove of trees, and the various lines of attractions offered were, many of them, new and interesting. One of the principal attractions is a pretty Summer theatre, where a vaudeville bill is given twice daily. Two other very popular amusements were the scenic railway and the equarama, both doing an immense business. A large merry-go-round and numerous smaller enterprises were all liberally patronized. No license has as yet been granted the management to sell liquors in the park, and only soft drinks were to be had in the German Village on the opening day.

At the Auditorium beginning 14 the Lester Lonergan co. opened their Summer season of stock productions to good sized audiences. Davey Crockett was the opening bill and proved a very popular offering. Mr. Lonergan himself played the title-role and appeared to excellent advantage, giving a strong characterization and winning much applause. Alice Treat Hunt as Eleanor Vaughn shared honors with Mr. Lonergan, her emotional acting being especially commendable. Lewis Morrison was excellent as Oscar Crampton and H. Guy Woodward did well as Major Hector Royston. Leslie Lewis, Mark Fenton, William Dale, Walter Marshall, Gladys Crockett, and Bessie Warren also deserve mention for well played parts. The play was well staged and costumed. Hoodman Blind 21-27.

Manager Sam Benjamin announces that the flood damage in Electric Park is not so extensive as at first thought, and that the financial loss will not be so great. The clean up work is being rushed, and barring accidents the park will be opened June 28, with Innes and his band as the big attraction.

William L. Bush, head of the Bush Temple of Music, of Chicago, was in the city last week looking over the ground with the idea of establishing a branch of his institution here. This would mean a great deal to "musical Kansas City," and it is hoped he will decide to favor us. D. KEEDY CAMPBELL.

MILWAUKEE.

Riley C. Chamberlin closed his engagement at the Alhambra 14 in The Private Secretary, and two bumper houses greeted the popular comedian in spite of the fine weather. Mr. Chamberlin's starring venture has proved highly successful both financially and artistically, and he is sure of a very hearty welcome in this city when he next appears, which we understand will be soon. In Mr. Chamberlin's support much praise should be given to Charlotte Perry, who charmed every one with her clever specialty in the last act, and her delightful enactment of the role allotted her. Mr. Chamberlin's next appearance in Milwaukee will be at the Pabst Theatre in Brother Joe's Spectacles, in which his leading support will be Eva Taylor and Eugene Moore—both strong favorites here. The exact date is not set, but it will be 30 probably. This performance will be in the nature of a benefit to Mr. Chamberlin, and the idea is being vigorously supported by his legion of friends in this city. About July 5 this energetic actor-manager will make a brief tour of the State in the same play.

The Star Theatre was comfortably filled 14 when the amusing comedy, Rubes and Rubes, was presented by an efficient co. As a laugh producer the farce was a distinct success, and the musical portions were worthy the applause bestowed. Joseph E. Howard and Phil W. Peters were the chief fun makers, and they succeeded in extracting many a hearty laugh. Ida Emerson also did excellent work, and the balance of the co. were quite pleasing. The Innocent Beauties 21-27.

The Alhambra will open 21 with the Boston Ideal Opera co. in Said Pasha.

Eugene Moore arrived in town 15 and will spend the Summer in this vicinity.

The mother of Charles Squires, of the Academy, who was reported dying a few weeks ago, has greatly improved in health, and will probably recover.

Albert Brown is very busy imparting knowledge to young aspirants for histrionic fame, and George Foster Platt is engaged in playwriting.

CLAUDE L. N. NORRIS.

ST. PAUL.

The excellent production of Quo Vadis by the Ferris Stock co. at the Metropolitan Opera House 14-20 was a marked success. On the opening night the co. gave a particularly smooth and even performance, a performance of merit which evidenced careful preparation and painstaking rehearsals that spoke well for the co., and was thoroughly enjoyed by a large and appreciative audience. The players merited recognition and enthusiastic applause accorded them. Carl Smith Searle, the new leading man, gave to the part of Marcus Vinicius a manly bearing. He has a robust and pleasing voice which he uses to advantage. Charles C. Burnham's Nero was a scholarly impersonation. The Petronius of Harry Forrest was an excellent piece of acting. George Henery as Ursus offered admirable work and made much of the part. Mattie Choate was a pleasing Lygia and contributed praiseworthy work. Lillian O'Neil was a forceful and convincing Poppeae. Fannie Granger as Eunice won marked favor, also Emily Batto as Acte. Harry Langdon was distinctly good as Chilo. Charles Bower as Vitelius, William Lamp as Plautius, and Frederick Clarke as Tigellinus, did excellent work. Eva Sargent as Pomponia, J. C. Byrnes and others in the cast offered creditable work. The play was finely staged. Woman Against Woman 21-27.

The Modern Woodmen Minstrel and Vaudeville entertainment given by Minnehaha Camp, No. 674, under the direction of Al. G. Flournoy, at the Grand Opera House 12, 13 was a great success. A full house and fashionable audiences heartily enjoyed the entertainment at the three performances given.

St. Paul was thronged with visitors 8-13. The Supreme Lodge A. O. U. W. held their annual election, closing on Saturday evening, 13, with one of the largest and most picturesque parades of the kind ever seen in St. Paul. GEORGE H. COLGRAVE.

BUFFALO.

Too much praise cannot be extended to the members of the Baldwin-Melville Stock co. for the excellent manner in which they presented that exceedingly difficult play, Michael Strogoff. This was the first time in many years that the people of this city had the chance of seeing this thrilling story of life in Russia, and, therefore, S. R. O. was displayed at every performance. William Farnum, in the leading role, added another to his long list of successes. Amelia Gardner did the little allotted to her charmingly. The work of Julia Varney was the best in the play, and stamped her as an artist of the first rank. Miss Varney surprised her most intimate friends in the emotional scenes. Owing to the tremendous success of Paul Revere, Manager Baldwin was obliged to repeat same 15-20 to crowded houses. There is a rumor about town that the play will receive an engagement at one of the Broadway houses in the Fall. Davy Crockett 20-25.

Tears were shed plentifully at the Lyceum last week when Lansing Rowan, supported by the stock co., presented Camille. Miss Rowan has never appeared to better advantage, and she achieved one of the greatest successes of her career. Others in the cast deserving special mention are [illegible] and A. Burt Wesner. The stage settings and appointments were handsome. That old but ever welcome play, Rip Van Winkle, was the offering 15-20. Attendance was excellent. In preparation is Wife for Wife.

The Mormon Wife broke all records at the Academy. All the members appear to advantage, especially Beryl Hope and Earl [illegible]. The King of the Opium Ring is the next play.

John A. Sterling and family are gone to their Summer home in Michigan.

Bernard Kavanaugh, who just closed a very successful season with The Prisoner of Zenda, is in town visiting relatives. P. T. O'CONNOR.

MONTREAL.

This is the last week of the Thomas E. Shea Stock co. at Proctor's and they are putting on a variety of bills chosen from the repertoire of the past weeks. The one novelty is a comedy drama, A Court Scandal, dealing with Russian life. The serious end of the drama is rather complicated and improbable, but the comedy is genuinely funny, especially in the earlier acts. The character of Vladimir Tolstoi did not give Mr. Shea very much opportunity, but he made the most of it, particularly in the one or two strong scenes and in some of his comedy work. Spencer Charters, James J. Cassidy, and Irving Southard were very good as a trio of students. Charlotte Burkett made a charming heroine, while Daisy Chaplin as Werra scored a distinct success, it is the best part she has had here and she made the most of it. The play was well staged. During the week The Bells, Richelieu, and A Fool's Revenge will be given. The theatre will then remain dark for three weeks, when the W. S. Harkins Stock co. will open July 4.

For Love of a Woman, by Hal Reid, was the offering by the Aubrey Stock co. at the Francais 15-20. Although the main plot of the piece is straggling and rather inconsistent, it contains a number of strong situations and a good heart interest. Alphonse Ethier gave an excellent performance of David Strong, the self-sacrificing hero. Bertine Robison as the inconsistent heroine gave a good account of herself, and was well received. Edgar Mosey was good as Edgar Mathews, and a special word of credit is due to Percita West for her performance of Mrs. Mathews. Una Clayton made a charming Blossom Deane. Harry T. Lee did a clever double as Adam Ward and the Prison Warden, and Bertha Welby was satisfactory as Margaret Finnerty and Mrs. Strong. We 'Uns of Tennessee 22-27. W. A. TREMAYNE.

DENVER.

Jane Kennark makes another hit at Elitch's Garden 14-20 and shows her versatility in the role of Lady Jessica in The Liars. Charles Mackaye makes an ideal and handsome lover as Ned Falkner and will prove a matinee favorite. Aubrey Boucicault does not seem at home in John Drew's old role of Sir Christopher. The supporting co. is well cast and the attendance is showing better every week. As soon as the cool spell is broken the monster crowds of last season will appear.

An American Citizen is drawing well at the Broadway 14-20. Edwin Arden does his usual good work in Goodwin's original part and adds just the right amount of comedy to the role. Jane Oaker looks the part made for Maxine Elliott and wears some stunning gowns. A clever bit of work is given by Master Ernest Truax in the part of Mercury, and the youngster deserves especial praise for acting this wee bit. The Butterflies 21-27.

At the Tabor Amelia Bingham has drawn large houses 15-20 in The Climbers and The Frisky Mrs. Johnson. Special praise should be given to Wilton Lackaye. It is too bad Miss Bingham failed to bring Ferdinand Gottschalk with her as promised. The Climbers loses by his absence.

Manhattan Beach opened as a vaudeville Summer garden and is drawing well. The Sells and Downs and Floto Circuses have been here this week and have cut in materially on the Summer garden business.

ONEY K. CARSTARPHEN.

CLEVELAND.

The Colonial Theatre is enjoying good patronage these days, and Manager A. F. Marsh certainly deserves credit for the way in which the musical comedies are being presented at this house. Pousse Cafe was the bill 15-20, and the co. presenting it was a good one, headed by those fine comedians, Harris and Sidman, who take the German characters and are ably assisted by Jake Bernard. Arthur A. Whitelaw gave a fine character impersonation as Patrick McCann. One of the features of the production was the specialty work of Freda Gallick in the character of Clorinda McCann. Josephine Newman as the mechanical doll and Billy Taylor as Lord Chumley, who were seen here before in these characters, made good, and the chorus was very effective. The Con Curer 22-27.

El Capitan was presented by the Garden Theatre Opera co. 15-20, and it caught the popular fancy. The co. was seen to good advantage in this opera. W. T. Carleton played the role of Don Medigua in a finishing style and proved to be a comedian of ability. Alice Maud Poole was charming in the part of Estrelda and won much applause by her singing. The hit of the piece was made by Josie Intropidi. The finales were well executed and the work of the chorus was good. Boccaccio 20-27. WILLIAM CRASTON.

INDIANAPOLIS.

All of the theatres are closed and vaudeville holds sway at the various parks.

George S. Applegate delivered a very interesting lecture at the Central Christian Church on the evening of 16 on "California." His discourse embraced a series of pictures thrown on a screen, showing places of interest to the traveler from the time of his leaving Indianapolis to his arrival and including his sojourn through picturesque California, with scenes in San Francisco. A large attendance pronounced the affair a success.

Frank Christianer, manager of Sousa's Band, was in town 15 completing the arrangements for the appearance of the band here during the State Fair week. The State Board of Agriculture has arranged for four concerts during the week: two to be given on the fair grounds in the afternoon and two in Tomlinson at night. Sousa is to receive $2,500 for the four concerts, and is to agree to appear in no other Indiana cities prior to his appearance here. The band is now in St. Petersburg, Russia, and will sail from Liverpool for this country on July 31.

GEORGE S. APPELGATE.

OMAHA.

At Boyd's Theatre the Ferris Stock co. 14-20 opened first half of week with Michael Strogoff as the attraction. The piece was remarkably well staged and the audience was worked up to a high pitch of interest and excitement. Cecil Owen joined the co. and made his first appearance in the role of Ivan. He has a good presence and made a favorable impression. The Man from Mexico is the bill for the last half of the week.

With the coming warm weather the crowds begin to move to the outdoor resorts. Something like 15,000 took in Krug's Park and Courtland Beach 14. Huster's Concert Band has been re-engaged at Krug's Park and Nordin's Orchestra continues at Courtland Beach, which is sufficient guarantee that the music in both places will be all that could be wished for. The usual balloon ascensions are a prominent feature of the entertainment. J. R. RINGWALT.

MINNEAPOLIS.

The Metropolitan Theatre and the Bijou Opera House were dark 14-20.

The Ferris Stock co. gave Mr. Barnes of New York at the Lyceum Theatre 14-20, opening to a large and delighted audience. The co. has never appeared to better advantage. A. Byron Beasley, of Ferris' St. Paul co., assumed the role of Mr. Barnes and made an excellent impression. Ben Johnson gave an artistic portrayal of Monaldi. Burt McCann was a disappointment as Count Danella. Bertram Dorris, of the Ferris Stock, Duluth, was irresistibly amusing as the railway guard. Grace Hayward made a decided hit as Marina Paoli. Maude Gilbert was pleasing as Enid Anstruthers. Herbert Brenon and Maisie Cecil also deserve mention. The Fatal Card 21-27.

F. C. CAMPBELL.

PORTLAND, ORE.

The Cat and the Cherub was the novel and money-making attraction at the Baker Theatre 7-13. Ralph Stuart as Dr. Wing Shee and Frank Camp as Chin Fang divided honors. Virginia Brissac as Ah Yoi was particularly effective in costuming and characterization. The Chinatown scenery, mountings and incidental music were not the least elements contributing to the success achieved. The Peacemaker, written in part by Ralph Stuart, served as a pretty as well as a humorous curtain-raiser. The Virginian will be the offering of the farewell week of the Stuart co. The engagement of this excellent coterie of players will end 20.

Mary Mannering will come to the Marquam Grand 15, 16, with The Stubbornness of Geraldine.

JOHN F. LOGAN.

COLUMBUS.

The Empire Stock co. appeared in The Girl I Left Behind Me 15-20 to heavy business. The various roles were well taken by the members of this capable organization and the satisfaction was general.

The Olentangy Stock co. presented Christopher, Jr., to fair business 15-20. This farce is about the best thing the co. has offered so far and it made a favorable impression on all who saw it. W. W. PROSSER.

NEWARK.

The Newark, the Empire, the Columbia, and Blaney's were dark 15-20. C. L. NELSON.

First Over the Bars

Hunter Baltimore Rye

Sold at all first-class cafes and by jobbers
WM. LANAHAN & SON, Baltimore, Md.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Boston Ideal Opera co. 8-13 presented Carmen and La Mascotte and packed the house nightly. Daisy Thorne and Laura Denio gave pleasing portrayals. Charles E. Huntington and James Durand handled the comedy roles of the latter play and their jokes bore the marks of antiquity. Frank Burgess, who has been seen here before, and who is an earnest and hard worker, was good in a minor role. Chorus ineffective. Martha and La Grand Duchess 15-20.

MONTGOMERY.—CASINO PICKETT SPRINGS (Jake Wells, mgr.): Pain's Last Days of Pompeii 9-13; creditable performance; pleasing large audiences. Leah Russell and co. 15-20.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Drama and comedy specialties by Florence Billups, Joseph Wolf, and Sadie Hart.——ITEM: The stock co. to open at Old Concordia has disbanded, several members going to Pine Bluff to work in Summer Park Stock co.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Dark.——ITEM: Mabel Hite is sojourning here and stopping at the Arlington.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): Mary Mannering and an excellent co. played The Stubbornness of Geraldine 1-6 to very good patronage; play beautifully staged. Dark 8—indefinitely.——BURBANK THEATRE (Oliver Morosco, lessee): The Neill-Morosco co. May 30-6 packed the house nightly with Janice Meredith, splendidly staged and played. Mrs. Dane's Defense 7-13; attendance large nightly. A Royal Family 14-20.——MASON OPERA HOUSE (H. C. Wyatt, mgr.): E. H. Sothern 18-20. Daly co. 22-27.——SUMMER GARDEN (Charles A. Smith and Fred A. Cooper, props.): Opened 8; performances every night, with matinees on Saturday and Sunday. Prices 10, 20 and 30 cents. No liquor sold. Vaudeville.——ITEM: E. H. Sothern will formally open the Mason Opera House 18, mention of which and description of the same will be given in letter of 20.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Our New Minister 10 to fair business. Casino Comic Opera co. opened Summer season 11, presenting Said Pasha. The co., including Leslie Stowe, Eugene Rogers, Roland Paul, Victor Clements, and Mabel Dow, proved favorites, and in spite of bad weather business was good. Fra Diavolo 17-24.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Nat Goodwin 8 in Altar of Friendship pleased crowded house.——MINNEQUA THEATRE (Charles A. Galloway, mgr.): George Wessels Stock co. 7-13 in Three Women in Black; well patronized.——GRAND STAND (Joseph D. Glass, mgr.): Band concerts, vaudeville and Edison's Moving Pictures 7-13; good business.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Mary Mannering in The Stubbornness of Geraldine 9, 10; good houses; every one pleased. Arthur Byron shared honors with the star. E. H. Sothern 15, 16. Nance O'Neil 18, 19.——DEWEY THEATRE (Carl Reiter, mgr.): High class vaudeville 8-13; business improving daily.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, mgr.): Lucas Stock co. 1-6 in The White Squadron, Led Astray, and Vaudeville; fine performances to good houses. Town Topics 2 pleased very good house.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Town Topics 6; small house. Mary Mannering in The Stubbornness of Geraldine 8 to a large house. E. H. Sothern in If I Were King 17.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Nat Goodwin and an excellent co. presented The Altar of Friendship 10 to capacity. Our New Minister 11. Amelia Bingham 26. The Casino Comic Opera co. will open at the Grand for a Summer season 15, appearing in Said Pasha. Leslie Stowe and Mabel Day will sing leading roles.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Nat C. Goodwin in The Altar of Friendship 9 to S. R. O. Our New Minister 11 to fair house; good co. The house is now closed for this season.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Dark 8-13. John Griffith 18 canceled.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. E. Grier, mgr.): Dark 8-13.——ITEM: The Press Club will give a minstrel performance with local talent in the near future.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Our New Minister 13; good business; fine co. Season closed.

DELAWARE.

WILMINGTON.—ITEMS: Gaskill-Mundy-Levitt Carnival co. will exhibit here 22-27 at Shellpot Park for benefit of Wilmington Eyrie Fraternal Order of Eagles.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (Henry and Julius De Give, mgrs.): Joseph Kilgour Stock co. 15-20 in Lost, Twenty-four Hours; very good performance; fair business. Grand season will close 20.——CASINO (Jake Wells, mgr.): Robinson Opera co. in Said Pasha 15, 16, Fra Diavolo 15, 17; good attendance; fairly good bills. Girofle-Girofla 18, 19. Selected co. in Too Much Married, headed by James A. Bradle(?) and Julia Redmond, 22-27.——PONCE DE LEON PARK (William Sharp, mgr.): Attractions fast rounding into shape; good attendance.

MACON.—CRUMP'S PARK PAVILION (Cooper and Brown, mgrs.): Crump's Park Stock co. 8-13; good business and performances. Plays: Soldiers of the Confederacy, What a Woman Can Do, and For Love or Gold.

AUGUSTA.—MONTE-SANO PARK CASINO (Jake Wells, mgr.): Robinson Opera co. 8-13, presenting Said Pasha, Fra Diavolo, and Girofle-Girofla; pleased large crowds. Gorman Brothers' Farce Comedy co. 15-20.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Boise Public Schools, under the management of Prof. J. W. Daniels, 1-6; graduation exercises. Musical Festival 8, 9 was a success. The Ward co. 16, 17.

ILLINOIS.

MATTOON.—THEATRE (Charles Hogue, mgr.): The Seward co. 8-13 in Still Water Runs Deep, Carter, the Detective, and Arabian Nights pleased fair business.

INDIANA.

TERRE HAUTE.—CASINO (Beckwith and Robertson, mgrs.): Boston Ideal Opera co. 8-15 in The Mikado, The Bohemian Girl, and Mascot; good houses well pleased. Same co. 16-20.

IOWA.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Dark 8-13. Commencement Exercises of St. Joseph Academy 17.——GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): New World Extravaganza (local) 8-10 to good business. The author, F. Leslie Clendenen, of Dubuque, Ia., conducted and presented The New World. The principal characters were taken by John K. Lynch, Gussie Lynch, Captain C. E. Caughlin, D. Levy Boyd, Chris Ostdiek, Adaline C. Stewart, H. R. Swanson, Mrs. Gary Schmidt, H. O. Echols, Grace [illegible], George Hoffmann, Mrs. Lilli Brown. Those showing cleverness in their specialties were Mrs. Gary Schmidt, German dialect and dance; Grace [illegible], Spanish dance, and D. Levy Boyd, baritone. The piece was void of special scenery and costumed but fairly well, poorly arranged and poorly conducted. High School Graduating Exercises 11, 12; good house. Oratorio Elijah by Iowa State Music Teachers' Association 16.——ITEM: Ottumwa Merchants' Carnival will be held 29-July 4. DR. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.——ITEMS: Leader Munroy, of the Metropolitan orchestra, gave a benefit concert 16 for the May Gleason Ward at Ellsworth Hospital. Mr. Munroy's pupils supplied the musical numbers on the programme.—The Rivals was the class play given by the seniors of the Iowa State University at the graduating exercises 12.—Frank F. Percival, a well-known vocalist and director, formerly of this city, was married at Toledo, O., 4, to Lily Feltz. Professor Percival will direct several musical programmes at Summer Chautauquas in Colorado this Summer.—Little Jessie Baker, who attained a local reputation as a Scottish dancer, has joined the Barbour Carnival and Circus co.—Bob W. Atchison, a student at the Northwestern University, and [illegible] Mielke, who is studying in the oratory department of the same university, will go on the vaudeville stage this Summer, presenting a sketch written by H. E. Russell, also a student at the university, and known as Papa, the Burglar. FRANK [illegible].

SIOUX CITY.—GRAND OPERA HOUSE (A. B. [illegible]

"CORINNE"

Address 65 BRADHURST AVE., 145th STREET, NEW YORK CITY.

Beall, mgr.): Floyd Briggs co. 8-13 pleased good houses all week. Plays: The Inside Track, Farmer Hopkins, The House on the Hillside, and My Uncle from New York.——RIVERSIDE PAVILION (Reuther Co., mgrs.): Howard-Dorset co. 8-13 have drawn good houses in spite of cool weather and have given general satisfaction. Plays: The Street Singer and Lady Nell. Dances are given Tuesday and Thursday after performance.——ITEM: Grace Baird, whose home is here, married Jack Bessey, of Hickman-Bessey co., at Peoria, Ill., last week.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Ethel Tucker Stock co. 8-14 played Tompkins' Hot Finish, La Belle Marie, and Are You an Odd Fellow to fair business.——ITEM: Covalt's Band of thirty-five pieces continues to draw enthusiastic audiences at Lake Manawa every afternoon and evening.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Dark.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

KANSAS.

TOPEKA.—CRAWFORD AND GRAND OPERA HOUSES (Crawford and Kane, mgrs.): Both houses dark 7-13. RAYMOND J. LYDDANE.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): ITEMS: Manager Cunningham announces that the regular season will open Aug. 12. During the Summer the interior of the house will be thoroughly remodeled and new scenery added.—Mr. and Mrs. Harry Ward are spending a few weeks in Leavenworth, visiting Mr. Ward's relatives.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Beauty and the Beast (local), direction of Harry Miller, 11-13; fair houses.——TOLER AUDITORIUM (H. G. Toler, mgr.): Concert for benefit of flood sufferers 5; large attendance.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, mgr.): A Runaway Tramp 6-10 to fair and pleased houses.

KENTUCKY.

CLYFFESIDE PARK.—CASINO (Nat S. Smith, mgr.): Eleanor Nelson and James F. Green's co. are still the attraction. Small crowds, due to unusually cold weather.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. B. Brooks, mgr.): Closed.——BATTLE PARK CASINO (F. Miller, mgr.): Bryan-Miller Stock co. 11-20 in Kidnapped, East Lynne, and Dr. Jekyll and Mr. Hyde to very good business.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Durban-Edwards Stock co. 15-20 in Monte Cristo to excellent attendance. [illegible] 22-27. Camille 29-July 4.——CAPE COTTAGE PARK: McCULLUM'S THEATRE (Bartley McCullum, mgr.): Season opened 15 with Men and Women to capacity; co. strong one; enthusiastically received. Peck's Bad [illegible] 22-27.——PEAKS ISLAND GEM THEATRE (C. W. T. Goding, mgr.): Gem Theatre Stock co. opened season 15-20 with His Excellency the Governor to excellent attendance; cast was capable. The King's Prisoner 22-27.——RIVERTON PARK RUSTIC THEATRE (E. A. Newman, mgr.): Season opened to big audience 17 with The New York Comedy co. [illegible] attraction; co. good.——ITEMS: [illegible] weather [illegible] the various Summer houses [illegible] performances [illegible] was all first-class.—[illegible], of [illegible] staff, who has been [illegible] the Cape [illegible] New York [illegible] guest of Prof. Frank Callahan, director of McCullum's Orchestra.—[illegible] has arrived at Peaks for the Summer.—Lillian [illegible] will arrive at her home here [illegible] accompanied by Miss [illegible], of Pittsburg.

BANGOR.—CITY HALL, OLDTOWN (Otis Woodman, mgr.): Hayward Stock co. 8-13 closed to good business, presenting to well pleased audiences The Law of the Land, The Road of Honor, Across the Trail, The Gambler's Wife, At Old Orchard, and [illegible] of [illegible]; co. and performance excellent. Tom Waters 16, 17 and a fine co. in O'Flynn's Stone Wall pleased two large audiences. Bennett-Edwards co. 22. Spdell-Napper co. July 1.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Williams Stock co. 15-20 satisfied good business with The Man of Mystery, The Silver Dagger, The Runaway Match, Her Only Sin, A Miller's Daughter, and A Country Romance.

BRUNSWICK.—MERRY MEETING PARK: J. W. Gorman's Novelty co. 15-20 to well pleased audiences; co. comprise: Howard and Harris, Earl and Wilson, John Goss, the Fowleys, and Trelodz, the perfect man.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilber A. Shea, mgr.): Kate Claxton in The Two Orphans 9, 10 to splendid business. A Jolly American Tramp 12. Castle Square co. 15-17. O'Flynn's Stone Wall 22. May Nannary 25.

CALAIS.—ST. CROIX OPERA HOUSE (Wilber A. Shea, mgr.): A Jolly American Tramp 11 to capacity. Kate Claxton 17, 18. Tom Waters in O'Flynn's Stone Wall 22. May Nannary 23.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Dalton Stock co. 12, 13: fair performances to good houses. Saltzman and De Ford Opera co. 18, 19 in Patience and Pinafore; good performances and business; co. will close here, also house.

MASSACHUSETTS.

NORTH ADAMS.—HOOSAC VALLEY PARK THEATRE: Will open 22 with Bohemia. Theatre will be in charge of Manager Meade, of the Richmond. A strong list will be put on during the Summer.——ITEMS: Mr. and Mrs. H. C. Brown, members of Daniel Ryan's Stock co., are home for a couple of weeks.—George Sanderson, of Leominster, the first manager of the Richmond Theatre, has been spending a couple of weeks in the city. He is now engaged in newspaper work at Leominster and books an occasional attraction at the theatre in that town. THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, mgr.): Rosenthal Stock co. offered The Corsican Brothers 11-13 before small houses; the co. disbanded at the close of the engagement. The opera co. presented The Chimes of Normandy 15-17 with somewhat better financial results. Emile Barrangon sang Henri in a pleasing manner and [illegible] was good as Gaspard. Miss Johnson did well as Serpolette, while Sadie Carson McDonald made a good impression as Germaine. The Mikado 18-20. La Mascotte 22-24. The Chimes of Normandy 25-27.

PITTSFIELD.—ACADEMY OF MUSIC (Edward [illegible], mgr.): Howard Stock co. 29-July 25.——[illegible] PARK THEATRE (P. J. Casey, mgr.): [illegible] elephants; John T. Ray, comedian; [illegible], ventriloquist; St. Onge Brothers, trick bicyclists, are good drawing cards 15-20. Tom [illegible] 22-27.

ATHOL.—BROOKSIDE PARK SUMMER THEATRE (W. D. Smith, mgr.): Boom's Musical Comedy, Bohemia, 15-20; good attendance.

MICHIGAN.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Gaskell Stock co. 8-13 in True As Steel, The Silent Partner, Through the Breakers, The City of New York, Dr. Jekyll and Mr. Hyde, and Woman Against Woman; pleased large audiences. A Gambler's Daughter 11. Zig-Zag Alley 13. Colonial Motion Picture co. 20.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Glascow Stock co. 15-20 (return) opened in Mixed Pickles and turned people away. Other plays: A Hot Finish, Dangers of New York, Dora, and The Bushman. Local 26 will close the season, after which the house will be thoroughly renovated and put in shape for the opening in August.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Haller Stock co. 8-14 in A Daughter of Cuba, The Beach King, A Prince of Liars, Libby Prison, Sign of the Crucifix, A Ragged Hero, Bowery Boy, and Jump James; crowded houses; co. excellent. A Convict's Daughter 13 will close season of local house.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): American Stock co. 8-13 in Wanted, a Baby, Why Hooper Was Hitchcocked, and His First Love; fair houses; fair. Willard Stock co. 29-July 4.——CITY OPERA HOUSE (William Hesseld, mgr.): Dark 8-13.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Cowan, mgr.): Faust 10 pleased good house. High School Play (local) 11. Colonial Moving Pictures 12. A Gambler's Daughter 20. Merrick's Military Band 21. Kennedy's Players 22-27.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): A Gambler's Daughter opened Summer season 13 to medium house. Flints 15-20 opened to large house.

MANISTEE.—ORCHARD BEACH CASINO (Malcolm and Williamson, mgrs.): Manistee's Own Stock co. 7-13 in Captain Racket, An Unequal Match, and Hazelsoe; good houses and performances.

CADILLAC.—THE CADILLAC (C. B. Russell, mgr.): American Stock 15 in Grit, the Newsboy, to packed house. Old Homestead Quartette 16. American Stock 17-20.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): A Gambler's Daughter 16 to light business; general satisfaction. Mr. and Mrs. Herbert L. Flint 22-27.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): Season closed 9 with Who Is Who; very poor.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beck, mgr.): The Flints 8-13 to fair business. Gaskell Stock co. 22-27.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Melbourne MacDowell and Florence Stone presented Fedora 12 to an appreciative audience. Stanley-Wright co. 15-17 presenting The Heart of Tennessee, Perdition, and Harry Tracy, the Bandit; fair business; work appreciated.——ITEM: Melbourne MacDowell co. layed off here till 18, 19, when the co. plays return engagement in Resurrection and La Tosca.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Northwestern Opera co. 15-17 in The Mikado; large houses. The Charity Ball 18, with local support.——METROPOLITAN OPERA HOUSE (C. D. Condon, mgr.): Wilbur Opera co. 15-20 in The Mascot and The Chimes of Normandy; good houses.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Melbourne McDowell and Florence Stone in Fedora 9; fair house highly pleased. Resurrection 12; small house pleased. Rusty Brothers' Moving Pictures 17.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Melbourne MacDowell and Florence Stone in Fedora 11; Good house; well pleased. Resurrection 17.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Griffith, hypnotist, 11-13; fair houses; performances poor.

ROCHESTER.—METROPOLITAN THEATRE (J. F. Reid, mgr.): Faust 9; repeat; good house. The Griffiths, hypnotists, 15-20 opened to fair house.

MISSOURI.

WEBB CITY.—THEATRE LAKE SIDE PARK (Professor Carol, mgr.): Ewing-Taylor co. closed two weeks' profitable engagement 14, presenting Peaceful Valley, A Bachelor's Romance, Sweet Sixteen, Lady of Lyons, Dora and Palmer, [illegible], Sweepstake from Jarvis Section, and vaudeville. Pinter [illegible] Trio being especially popular. Claude Guillette's Opera co. will open 21 in operatic repertoire.——ITEM: Blake Theatre closed for season and will reopen late in August.

SPRINGFIELD.—DOLING'S PARK THEATRE (James W. Drew, mgr.): The Drew Stock co. presented Chopsticks 8-10; houses fair and performances good. Streets of New York 11-14; large audiences well pleased. Arabian Knights 15-17.

NEBRASKA.

FREMONT.—LOVE'S THEATRE (William Lowry, mgr.):——ITEM: Fara Love, owner and manager of the Love, has sold the theatre property to L. P. Larsen, of this city, who will continue it as an amusement enterprise. The house is now undergoing many changes, chiefly in remodeling and enlarging the stage, dressing and property rooms. The whole interior is to be refitted and decorated. Mr. Larsen will retain William Lowry as his booking manager.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Benefit for Kansas flood sufferers 10. Isabelle Gilbert co. and local talent; well filled house. Oratorio "Hiawatha," by Mrs. Raymond's university chorus (local) 11.——LINCOLN PARK THEATRE: Gilbert Dramatic co. in Moths and repertoire plays to good houses.

ALLIANCE.—PHELAN OPERA HOUSE: Dark.——ITEM: Ada Holst, a graduate from the Chicago Dramatic School, has been visiting friends here, and during her stay presented Hazel Kirke 1, 2 with local talent; good houses.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Weidman Comedy co. 29-July 4.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Eagleton Crescent Stock co. 15, 16 in The Prisoner of Windom and Struck Oil; good co.; light business.——ITEM: The tent belonging to this co. was wrecked by a storm at Keene, N. H., last week, causing them to appear at the Opera House the above dates. The balance of week will be played in the tent, which has been rebuilt.

BERLIN.—CLEMENT OPERA HOUSE (J. B. Tolman, mgr.): Side Tracked 6 to very good business. The Real Widow Brown 27. San Francisco Minstrels July 4.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Miller and Kaufman Players in His Sister's Shame 15-20; business fair; co. made a hit. The Resurrection 22-27. Private John Allen 29-July 4.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): The Strollers 15-27; fair co. and business. A Chinese Honeymoon 29-July 4, to be followed by Miss Bob White, Dockstader's Minstrels, The Silver Slipper, Jefferson De Angelis in The Toreador, and The Girl from Dixie.——YOUNG'S PIER ARENA (Harry D'Esta, mgr.): Bostock's Wild Animals—indefinite.——ITEM: A new stage is nearly completed in the Marine Hall, which will be opened 22 with Young's Pier Juvenile Opera co. in Pinafore.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): School Commencement 25. Y. P. S. C. E. concert 30.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Frederick B. Loescher, mgr.): The Great Ruby, as presented by the Bonstelle Stock co. 15-20 attracted large and well pleased audiences. The several members of this excellent co. deserve high praise for their general good work. The strong situations were artistically brought out and enthusiastically applauded. A Temperance Town 22-27.——BAKER THEATRE (John R. Doyle, res. mgr.): The Queen Davis Stock co. never appeared to better advantage than during the week 15-20, when they appeared in The Great Northwest to big houses. The play was elaborately staged and well acted. Elizabeth Breyer, Annie Layne, Ann Lee Willard, and A. C. Henderson deserve mention. Under Two Flags 22-27.——LYCEUM THEATRE (M. E. Wolff, mgr.): The stock co. in Christopher, Jr., 15-20 to large business. All the Comforts of Home 22-27.——COOK OPERA HOUSE (W. B. McCallum, res. mgr.): In Missoura, by the stock co. 15-20. The co. was at its best, and the many friends were agreeably surprised at the general excellence. Mr. Durkin, as Jim Radburn, was the ideal character. The clean cut comedy work of Tommy Shearer in his search for "a stiddy" job was a most mirth provoking bit of acting, and was vociferously applauded. The "Lisbeth" of Maribel Seymour was as fine a piece of quaint character acting as ever witnessed on our stage. The tendency to overdo a role of this nature is universal, but Miss Seymour demonstrated what can be done with care and attention. A. H. Stuart, as Joe Vernon, was the typical Pike County blacksmith. Jennie Eustace, Belle Gaffney, and Katherine Clinton, did well as did the balance of co. Pique Against Pique 22-27. J. W. GARRATHERS.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): The opera season was opened most auspiciously 15-20 by the Manhattan Opera co. in The Mikado, the capacity of the large theatre being tested at each performance. Never was the tuneful opera better rendered here. Herbert Salinger as Koko and Melvin [illegible] as Nanki-Poo [illegible] honors, while Henry [illegible] as the Mikado, J. A. [illegible] as Pooh-Bah, [illegible] as Pish-Tush, Charles [illegible], Carolyn Lowe as Yum-Yum, Gertie [illegible] and [illegible] as the three little maids from school, were enthusiastically received. The chorus was good looking and in good voice, and the stage settings [illegible] to the eye. The work of Edward James [illegible], the musical director, who has recently filled a similar position with the Castle Square Opera co., contributed much to the success of the opening. The Chimes of Normandy 22-27.——LYCEUM THEATRE (M. Reis, mgr.): Dark.——AUDITORIUM (F. T. Coleman, mgr.): Dark.——ITEMS: Joseph I. Welch, of this city, late of Anna Held's co., has been signed for the leading tenor role in The Silver Slipper next season.—The executive staff of Rorick's Glen Theatre is composed as follows: Edward J. Howe, musical director; Herbert Salinger, stage-manager; John Roehler, assistant stage-manager; George H. Robinson, treasurer; Earl Lockwood, stage carpenter; Thomas Moore, electrician; William Fisher, master of properties. J. MAXWELL BEERS.

SYRACUSE.—VALLEY THEATRE (E. S. Daniels, mgr.): El Capitan, the opening bill, was excellently performed, and sung by the Valley Opera co. to large audiences 15-20. Following is the roster of the co.: W. H. Kohnle, Tom Martin and W. H. Pringle, comedians; [illegible], soprano; [illegible] Bennet, contralto; [illegible] Adams, contralto; [illegible] Wheeler, tenor; John Wheeler, baritone; [illegible] Kerr, Henry [illegible] and [illegible], in the chorus are: [illegible], Ethel [illegible], Ada [illegible], Alice [illegible], Eva [illegible], Genevieve Colson, [illegible] Williams, Ella Powell, Sue Palmer, [illegible], Florence Wood, W. H. Griffin, Harry [illegible], W. V. [illegible], Clarence [illegible], C. F. [illegible], Frank [illegible], W. A. Pierce, and J. W. Griffith. Frank T. [illegible] is conductor and W. H. Kohnle stage director. Rip Van Winkle 22-27.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The stock co. presented The Land of the Midnight Sun to a satisfactory audience 15-20 to good business. Resurrection 22-27. The Silver King 29-July 4.——ITEM: Percy Kilbride, who last season played the title-role in Tracy, the Outlaw, is home for the Summer. H. A. BRIDGMAN.

ALBANY.—EMPIRE THEATRE (J. L. Jacobs, mgr.): The Mysterious Mr. Bugle 11-13 by the Elmendorf Courtenay co. to big business and pleased. Diplomacy 15-17. Thomas Wise showed his versatility by playing Baron Stein, which was a great contrast from the character usually impersonated by him. He did well and had able support. The Wrong Mr. Wright 18-20.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Snow co. played Camille 11-13 to good business. Mr. Snow's Armand and Miss Warren's Camille were well presented. The week of 15-20 is divided between The Burglar and The Two Orphans. The Fatal Wedding 22-24.——PROCTOR'S (F. F. Proctor, mgr.): Still Alarm, which opened 15, is drawing big at each performance and it looks as if it would be the banner week of the season. Al Phillips, the new leading man, made a big hit in Mixed Pickles, and is repeating it as Jack Manley this week. He is a big favorite and makes good at all times. The Lottery of Love 22-27. CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): House closed.——ITEMS: Mrs. Hattie Russell [illegible], of this city, entertained her sister, Lillian Russell and the latter's daughter, Dorothy Lillian, 8.—Manager Ben Hein, of the Van Curler, is spending his vacation at Ballston Lake.—George Hamilton, of New York, has retired from the management of People's Theatre. During his brief sojourn here he made many friends. The new manager is John J. Brown, of this city, who expects to enlarge the building and, it is said, vary the attractions. One week devoted to vaudeville, the next to repertoire.—Jeanette Mabel Campbell, known to the burlesque stage as Pearl Raymond, is at her home here. She announces her engagement to Edward F. Barnes, a prominent newsdealer of this city.—Manager Benedict will shortly make an extended tour of the State in his automobile. GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): The Majestic Stock co. 15-20 in The Two Orphans and in Wissnows to large business. Next week Young Mrs. Winthrop and Resurrection. GEORGE E. STODDARD.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Howard's Moving Pictures 12, 13 drew large and well pleased audiences. Manville's Romeo and Juliet 24. Real Widow Brown July 7, 8.——ITEM: Sadie Martinot arrived in town 18 for a two months' stay. It is said she will forsake vaudeville and return to the legitimate next season, starring in a new play which has been dramatized from one of Tolstoi's books by A. E. Lancaster.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Griswold Stock co. opened its Summer season 15 in The Ticket-o'-Leave Man and gave satisfaction. The co. is capable and includes Beatrice Morgan, George Fleed, Walter Dennett, John W. Thompson, Frank Mathieu, Nell Moran, Corinne Parker, Charles Swan, Edward Heaney, Louise Compton, Elizabeth Bennett, Marie Carleton, Genevieve Findley, and Cora Green. The Octoroon 22.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): Slaves of Passion 2; good performance; small house. Romeo and Juliet 10; fair house; good performance. Fales Comedy co. 15-20 in The Church Across the Way, An Honest Heart, and The Midnight Express.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Corner Stock co. 15-20 in Trapped at Last and Saved by the Stars and Stripes; G. A. R. week; big business.——ITEM: Frederick Buttler, the opera singer, is summering at Niagara Falls with his parents.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Regular season closed 11 with Ellie Hisler in When Knighthood Was in Flower; business large; fine satisfaction. Dilger-Cornell co. 15-20.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): A Railroad Jack 18; fair performance and house. Rachel Lewis in Ingomar 24. Dilger-Cornell co. 29-July 4.

SALAMANCA.—C. W. Parks Stock co. (under canvas) 8-13 gave general satisfaction to large audiences.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Railroad Jack 23.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Dark. Will open early in August.

LE ROY.—Klark-Scoville co. (under canvas) 15-20. A Railroad Jack 25.

NEW MEXICO.

SILVER CITY.—MORRILL OPERA HOUSE (C. Bennet, mgr.): Othello, by New Mexico State Normal School, 3; receipts good.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Bob and Sarrow in Zig-Zag Alley 10; good business; well received. Resurrection 12; light house; disappointing performance. Beaty Brothers' Moving Pictures and illustrated song entertainment drew small business; fair programme.

OHIO.

DAYTON.—ITEM: In order to refute the publications in various prominent newspapers of recent issue that the Passion Play as produced at Oberammergau would be reproduced during the World's Fair at St. Louis, Manager Harry E. Feicht, of the Park Theatre, cabled to Mr. Lang at Oberammergau as to the authenticity of the statements and received a prompt reply to the effect that the statements were without any authority and that the play would not be produced in this country under any circumstances. Mr. Feicht lectures on Oberammergau, the passion play and its people, and holds the copyrighted views of the play, and has the assurance from Mr. Lang, the manager of the Passion Play at Oberammergau, that it would only be given in this country under his personal management.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Boatfrow's Stock co. 11-13 presented East Lynne to satisfactory business. Three Musketeers 15-17 was well played and received good patronage.

MARION.—GRAND OPERA HOUSE (Charles B. Perry, mgr.): Brennan-Johnson Stock co. opened 8 for a four weeks' engagement, playing Francis, The Jesters, Nimrod, A Banker's Daughter, and A Southern Romance; good business and co.

NELSONVILLE.—STUART'S OPERA HOUSE: Closed until September.

OKLAHOMA TERRITORY.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, mgr.): Noble Dramatic co. 22-July 5.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Aborn Opera co. 15-20; good performance of Paul Jones; cool, rainy weather affected the attendance. The following appeared in the cast: Paul Jones, James F. Abbott; Bolline, F. Wade Cleveland; Bouquet, Frank D. Nelson; Don Trocadero, George A. Thomas; Bouillabaisse, Claude Amsden; Petit Pierre, Dick [illegible]; Gimbri, Jack Bartlett; Malaga, George Gale; Yvonne, Etta [illegible]; Chopinette, Hazel Davenport; Kakatoes, Blanche Bryant. The Pirates of Penzance 22-27.

DU BOIS.—SUMMER THEATRE (W. H. Stull, director): Summer stock co. opened season 8 with The Belle of Richmond, with Adeline Dunlap in the title-role, and Walter L. Stull as leading man. Play repeated 9, 10 to packed houses; entire co. is very strong and well balanced. A Night at the Play 11-13 to large patronage and good satisfaction. Resurrection and Strange Adventures of Mr. Brown 15-20.

WILLIAMSPORT.—VALLAMONT PAVILION (H. Angel, mgr.): Vallamont Stock co. 11-13 in Streets of New York; 15-20: The Sporting Duchess and Under the Rose's Wing to good business, considering the inclement weather. The co. is exceptionally strong and is being well received.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, mgr.): Under Two Flags (local) 10; K. F. O.; decided hit; repeat 11. Byrd Brothers 16, 17; good; big business.——ITEM: During the evening performance the entire reserve seat section fell and eight people were injured.

POTTSVILLE.—TUMBLING RUN PAVILION (Robert T. Lee, mgr.): Jack O'Brien and his vaudeville co. 15-20; second and last week; very good business.

ST. MARYS.—TEMPLE THEATRE (John S. Speer, mgr.): Our Boys 17; performance good; fair business. His Society Wife 29.

LEWISTOWN.—Mason Brothers' U. T. C. (under canvas) 18; good performance to large audience.

SUNBURY.—ISLAND PARK: Hatch Adams Street Fair and Carnival co. 22-27.

SCRANTON.—DIXIE'S (Henry F. Dixie, mgr.): Pinafore 15-20; excellent performances; good business.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (George Gray, mgr.): Wellington Stock co. 15-20 in The Streets of New York to good business. Wages of Sin 22-27.——ITEM: C. T. Cook has gone to Freebody Park, Newport, R. I., for Summer season.—George Gray, last season with E. V. Phelan's Stock co. as comedian, will take charge of local house of Mr. Sheedy for balance of season.

TENNESSEE.

KNOXVILLE.—CHILHOWEE PARK THEATRE (George Roberts, mgr.): Perchi Holland co. are playing to good business nightly and are giving satisfaction. The specialties are the Christie Sisters, Belle Osborn, Chicko Perecki, Joe Lee, and Arthur Richie.

TEXAS.

WACO.—WEST END PARK THEATRE: Lew Virden Theatre co. commenced its second Summer stock season at this popular resort 1, splendidly presenting An Arizona Girl and The Beaux Friend of Bowery to crowded houses nightly. The Blacksmith's Daughter and My Mudigan's Friend 8-13 to delighted audiences. Next week Davy Crockett and Dolly Gray.

FORT WORTH.—WHEAT ROOF GARDEN (J. S. Wheat, mgr.): Curtis Comedy co. 8-13 presented The Octoroon and A Woman's Way to fair sized audiences, notwithstanding the inclement weather. Holmann and Veck, the German dialect artists, in specialties, are the best ever seen here. Hugh Morrison and Little Celia Stanton continue to please.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Hancock Concert co. 7-10 canceled owing to recent Missionary floods. Krause-Taylor co. canceled their engagement for this month, having lost much of their property in the flood, it is reported.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): U. T. C. 8, by members of the Press Club drew a packed house at advanced prices (receipts over $1,200). Joel Priest, of "The Herald," was the prime mover in the affair, and undoubtedly the success of the venture is greatly due to him. N. C. Goodwin in The Altar of Friendship 12, 13 to good houses. Julia Dean, a prominent member of the co., and who is a Salt Lake girl, received much attention for her work.——ITEMS: At the Salt Palace (J. Myers, mgr.): rehearsals are going forward for the opera of Little Christopher, under the direction of Prof. J. J. McClellan and F. H. Stevenson. The opening is scheduled for 22.—At the Petite Theatre at Calder's Park, the Kelly Vaudeville co. has drawn good houses.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): House dark. May Sargent closed one of the most prosperous seasons in the history of this theatre.

BELLOWS FALLS.—BARBER'S PARK (John E. Bresnahan, mgr.): Lorne Elwyn and co. 15-20 in the best co. playing so far this season; business light, as the weather is cold. Otis Turner Comedy co. 22-27.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): A Homespun Heart 8; good house and performance. Who Is Who 11 pleased fair house.

WOODSTOCK.—MUSIC HALL: Too Many Cousins 12 (auspices of King's Daughters); good performance and business.

BENNINGTON.—LIBRARY HALL (Charles Kimball, mgr.): Jesse Beall co. 22-27.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Giffen co., presenting The Silver King 15-20 to fair business; performances very good.——BIJOU THEATRE (Jake Wells, mgr.): Bijou Musical Comedy co., presenting Tuxedo 15-20, pleasing capacity houses. Same co. 22-27 in The House that Jack Built.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Dark.——FERNDALE PARK CASINO (Jo E. Hurst, mgr.): Harrison-Adams co. in Captain Rackett 11-17; fair business pleased.

NORFOLK.—THE CASINO, OCEAN VIEW (Otto Wells, mgr.): Pan-American Minstrels 15-20; very fair performance to good business. Vaudeville 22-27.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Mlle. Antonia Dolores 13 sang to a large and fashionable audience. She was accompanied by Robert C. Newell as pianist.——LYCEUM (Dean B. Worley, mgr.): Edward Shields Vaudeville 7-13 to fair attendance; some good features.

WHATCOM.—BECK'S THEATRE (A. B. Jewett, mgr.): Clara Mathes co. 8-13, presenting A Race for Congress, A Royal Spy, Woman's Ways, Among the Philistines, The Woman from Martinique; fair co.; business light.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (M. R. Rice, mgr.): Dark 8-13.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): John W. Vogel's Minstrels [illegible] 13; house

JULIA BLANC

WILL BE FOUND

AT THE OLD CROSS ROADS

Management ARTHUR C. AISTON. ALL NEXT SEASON.

crowded; audiences good. Hoeffler Stock co. 15-21.——ITEM: Howard Tuttle, scenic artist of the Davidson Theatre, Milwaukee, has just finished painting and renewing the scenery of this house.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): John W. Vogel's Minstrels 7; fine co.; usual Sunday night's large business. Kennedy Players 14; large house. A Country's Daughter 21. Concert 22. Our New Minister 23. Miss Southerland in Du Barry 27.

WEST SUPERIOR.—MUSIC HALL (Kavanagh and Alward, mgrs.): Dark.——GRAND OPERA HOUSE: Northwestern Opera co. 12, 13 to good business.

RHINELANDER.—GRAND OPERA HOUSE (J. W. Bosworth, mgr.): A Breezy Time 9 to good business. Local 13. German Theatre co. 15. Uncle Josh Spruceby Aug. 1. Mahara's Minstrels 19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Vogel's Minstrels 15; fine performance; fair house. Charley's Aunt (U. W. Class play) 19.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): John W. Vogel's Minstrels 11; good audience; co. exceptionally good. Hoeffler Stock co. 22-27.

OCONTO.—TURNER OPERA HOUSE (Albert Hibbs, mgr.): Herbert Labadie in Faust 9 pleased fair house. Carl Hellman Raben 24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Zig-Zag Alley 16. A Star Boarder 19. Wiedinger Brothers 22-27.

BELOIT.—WILSON OPERA HOUSE (R. H. Wilson, mgr.): Schiller Male Quartette 12 pleased a good house. Vogel's Minstrels 20.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Vogel's Minstrels 13 pleased fair house. Shannon Comedy co. 15-20.

APPLETON.—THEATRE (John Conway, mgr.): The Blue and the Gray 17 by Thalian Dramatic Club (local) to packed house.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Murray and Mack 6.

WYOMING.

CHEYENNE.—TURNER HALLE THEATRE (Paul Bailey, mgr.): Elks' Minstrels (local) 1; $475 house; everybody pleased.

CANADA.

WOODSTOCK, ONT.—FAIRMOUNT PARK THEATRE (Tom E. Walsh, mgr.): The Park Stock co. 8-20 presented Little Busybody, A Scratch Race, A Dramatic Evening, and Wanted, a Wife to fair business; the performances pleased, but bad weather interfered somewhat with business.——ITEMS: A Scratch Race (above mentioned) is from the pen of Walt McKee, who is a prominent member of the Park co.—Della Leon and C. W. Roche, of the King Dramatic co., and Eugene Powers, of The Village Postmaster, have joined the Park Stock for the Summer season.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Zig-Zag Alley 8, 9; large attendance; fair. Resurrection 11; poor. Mahara's Minstrels 12, 13; average Summer co. Beatty Brothers' Moving Pictures 15. Local 16, 17. Harold Nelson 22-28.——ITEMS: A new Summer theatre has been erected at Winnipeg, Man., at River Park. It has a seating capacity of 1,500 and is completely equipped with two hundred electric lights on the stage. It was opened 15 by Noble Theatre co. in Michael Strogoff, followed by Miss Hersey from Jersey.

BRANTFORD, ONT.—JOHNSON'S THEATRE, AGRICULTURAL PARK: Princess Dramatic co. 15-17 in The Daughters of Russia; business good. The Persian Princess 18-20.——ITEM: The Grand Valley Theatre closed down, business not good. The Street Railway charged too much for ride out to theatre, and besides that the electric lighting was not powerful enough. Manager Johnson became disgusted, left them and started up business at Agricultural Park.

ST. JOHNS, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Kate Claxton in The Two Orphans 11-13; business large; pleasing performances. Castle Square Stock co. 22-27. Mary Mannering co. 29-July 11. A Jolly American Tramp 13-15. Peck's Bad Boy 16-18. William Owen co. 20-Aug. 1. Kate Claxton (return) 3-5. Old Jed Prouty 6-8.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Leigh Morrison Stock opened three weeks' engagement 15 to fair business; excellent co. William Owen in Cardinal Richelieu 17; good attendance and worthy performance.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): George B. Williams Dramatic Reader 12; small attendance.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, mgr.): Mary Louise Clary 18. Pan-American Circus 26.

ARENA.

FORT WAYNE, IND.—Forepaugh and Sells Brothers' Circus 6; two excellent performances to crowded tents.

TORONTO, CAN.—Ringling Brothers' Circus 8, 9 to capacity at four performances; at one performance 40,000 people attended. The best circus in every way which one could expect.

COUNCIL BLUFFS, IA.—Otto Floto Dog and Pony Circus 9, 10; good audiences; very enjoyable performances.

TACOMA, WASH.—Norris and Rowe's Circus May 29, 30; large attendance; good attraction.

PETROLIA, ONT.—Walter L. Main's Circus 5 pleased large crowd.

MECHANICSBURG, O.—H. A. Mann and co.'s Dog and Pony Circus 5; very entertaining performance to large crowd.

LANSING, MICH.—Forepaugh and Sells Brothers' Circus 2 pleased capacity business.

TARENTUM, PA.—Gentry's Dog and Pony Circus 8; fair crowd in afternoon and packed at night, in spite of rain; good performances.

YORKVILLE, PA.—John Robinson's Circus 5 to large business.

SPRINGFIELD, MASS.—The Barnum-Bailey Circus played here 5 to tremendous business and gave the most elaborate tent performance ever seen here.

LYONS, N. Y.—Hargreave's Circus 11; satisfied good crowds.

NEW BRITAIN, CONN.—Sig. Sautelle Circus 6 to immense business; good performance.

HARTFORD CITY, IND.—Pawnee Bill's Wild West 4; packed the tents at both performances and gave satisfaction. Harris Nickel Plate Circus 5 to large business; old fashioned circus; performance in one ring; pleased the people here better than a big three-ring circus.

ST. CLOUD, MINN.—The Forepaugh-Fish Wild West 9; large crowd; entertainment fair.

GREENVILLE, O.—Pawnee Bill's Wild West 5 did not arrive until 11 a.m.; gave no afternoon performance; parade at 3.30; night performance to good business. Harris Nickel Plate Shows 11.——Note: Lord Nicholemus, assistant manager of the Pawnee Bill co., is an old Greenville boy and received a hearty welcome.

PUTNAM, CONN.—Sig. Sautelle Circus played to large and enthusiastic audience, giving good satisfaction.

CHARLEROI, PA.—Gentry Brothers' Circus 13 gave only one performance to small crowd. Performance cut very short. Parade and afternoon performance did not take place owing to heavy rains.

ST. JOHN, N. B.—Pan-American Circus 15; large business; poor performance.

ONEIDA, N. Y.—Hargreave's Big R. R. Shows arrived 12 in a heavy rain storm, that continued throughout the day. On account of wet grounds no performances were given.

WATERLOO, IA.—Wallace's Circus 5 pleased two large crowds. Gentry Brothers' Dog and Pony Circus 10 played to big business. Busby Brothers' Circus 17.

STREATOR, ILL.—Forepaugh and Sells Brothers' Circus 10; two performances before very large crowds.

OCONTO, WIS.—Hall's Tent Show 10 to good business.

AURORA, ILL.—Forepaugh and Sells Brothers' Circus 11; good business considering the weather.

WEST SUPERIOR, WIS.—Luella Forepaugh-Fish Wild West 12 to good business.

KNOXVILLE, TENN.—Younger-James Wild West 11; good business.

STAUNTON, VA.—Colorado Grant Shows arrived here 10 to give two exhibitions, but a heavy thunder storm prevented the afternoon performance, and the parade was given about 6 o'clock and a performance at night to a fairly good crowd; one of the best small attractions seen in this city for several years.

PEORIA, ILL.—Ferrar's London Carnival Shows 8-20 have had monstrous crowds, and every one is pleased with the performances given; $100 was sent to the flood sufferers as part of Monday's, 15, proceeds.

WHATCOM, WASH.—Norris and Rowe's Dog and Pony Circus 12; good performance and big business.

WARREN, PA.—Robinson's Circus 18 gave two excellent performances; parade elaborate and business immense in spite of rain.

COSHOCTON, O.—Pawnee Bill's Wild West 11; good business and attraction. Harris Trained Animal and Pony Circus 17; crowded tents; very good performances.

MADISON, WIS.—Gentry Brothers' Dog and Pony Circus 9 drew well and pleased. Forepaugh and Sells Brothers' Circus 13 drew tremendous crowds. Their advertising includes countless startling features, and they filled every promise.

WOODSTOCK, ONT.—Ringling Brothers' Circus 16; splendid performances and excellent business. The afternoon attendance was a record breaker for Woodstock, fully 15,000 people packing the immense tents to their utmost capacity.——Notes: Two of the Ringling Brothers are stopping over for a few days' fishing at Long Point, a nearby resort, accompanied by Charles A. Pyne, manager of the Opera House, and other enthusiasts.

LONDON, ONT.—Ringling Brothers' Circus 15; weather favorable and attendance big at both performances. The circus is first-class all through.

NEW CASTLE, PA.—Pawnee Bill's Wild West 13; owing to the wet weather, they did little business; fair performance.

INDEPENDENCE, IA.—Gentry Brothers' Dog and Pony Circus 9; poor attendance; deserved better; everybody well pleased.

MT. CARMEL, PA.—Welsh Brothers' Circus 18; good performance and packed tent.

NOTES.

The Pawnee Bill Wild West has experienced two weeks of rain in Ohio, but business was tremendous, as it caused many farmers to come into town. Local opera house managers say that the country people are coming into the towns to witness theatrical performances more than ever, and now the hustling ones are billing the country for every attraction. Ohio seems to be in splendid condition for amusement enterprises.

It has been estimated that no less than 25,000,000 people annually attend the circuses of America.

DATES AHEAD.

(Received too late for classification.)

CRESCENT STOCK (G. T. Eagleton, mgr.): Lebanon, N. H., June 22-27.

HEART OF TENNESSEE: Brainerd, Minn., June 22-24, Fargo, N. D., 25-27, Crookston, Minn., 29-July 1, Grand Forks 2-4.

HERALD SQUARE OPERA (Frank T. Kintzing, mgr.): Cincinnati, O., June 21-27, Hamilton 29-July 11, Jamestown, N. Y., 12—indefinite.

ROMEO AND JULIET (Simvelle's; R. F. Trevelleck, mgr.): Ticonderoga, N. Y., June 25, Granville 27, Saratoga 30, Catskill July 3, Sharon Springs 6, Richfield Springs 9, Cortland 13, Oswego 16, Potsdam 19.

SUTHERLAND, ANNE (L. G. Mercer, mgr.): Sheboygan, Wis., June 23, Fond du Lac 24, Oshkosh 25, Green Bay 26, Marinette 27.

BUTTERFIELD AND BROMILOW.

Butterfield and Bromilow are now located in Suite 10, New York Theatre Building, with two attractions for the next season. Charles A. Loder, the little German comedian, has signed a five years' contract with this firm and will be starred in the big musical farce-comedy, A Funny Side of Life, with a cast of twenty-five people, including the Four Emperors of Music. This firm will also manage George Whitman and Elsie Davis in Man to Man, which will make its third season on tour. The season of both these companies opens early in August.

WANTED

PARTNER—to take half interest in tour of a well known and established star.

Great play, excellent paper, scenery, props., etc.; booked to take road about Sept. 1. Will sell interest very reasonable. Address

TOUR,

Care of Dramatic Mirror.

JIM WINTERBURN SHOW PRINTER, ADAMS & CHICAGO.

BARNEY'S COPYING EXCHANGE
Stenography and Typewriting
Theatrical Work a Specialty
(Room 13) 1358 Broadway, Cor. 36th St.,

WANTED FOR DAINTY DOLLY OPERA COMPANY — High class Prima Donna, Soubrette and Irish Singing Comedian and Basso. Must be actors and good singers. Also first-class stage-manager. We open for run September 1st, new dramatic opera. Address DANIEL FREDERICK, 8 Beacon Street, Room 25, Boston, Mass

WANT FIRST-CLASS OPENER. Aug. 15th to 29th. New Temple Grand Theatre—just finished. Must be top-notcher. Name straight price—no per cent. Big stage, modern. Handle your scenery. Also open time.
ED. C. KEITH, Creston, Ia.

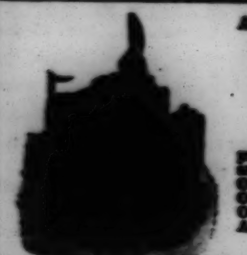
TO LET ON ROYALTY. THE DOWNFALL OF A KING. A melodrama in 4 acts based upon the Servian massacre. Address EDWARD J. STACK, care of THE MIRROR.

FURNISHED FLATS TO LET to the Profession. Three and four rooms, all light and airy. Rent from $6 to $8 weekly. Inquire of JANITOR, 250 West 38th Street

SOUBRETTE WANTED who has played Kathleen Mavourneen; one that can play with one rehearsal if necessary. Other Mavourneen people write. Apply after 2 P.M., Room 6, 25 East 22d Street, N. Y.

FOR $1,500 will sell ½ interest and pay $30 a week to press agt. capable doing advance work this season. N. Y. success playing only best theatres. Entire N. Y. production. Particulars interview only. R. D. 57, care Mirror.

TO LET Nicely furnished rooms en suite or single, with or without private bath, superior table. Professional patronage solicited.
RITCHIE, 127 West 38th St., City.



ABSOLUTELY FIREPROOF. Roof Garden Now Open.

HOTEL BELLECLAIRE,

Broadway and 77th Street, New York.

Luxuriously Furnished Rooms for permanent and transient guests, at moderate prices. Orchestra, 6 p.m. till 1 a.m. Restaurant, Palm Room and Cafe gems of artistic perfection. Cuisine and service really delightful. A Special Feature is Our After Theatre Suppers. Billiard Parlor for Ladies is another pleasant feature. Original with the Belleclaire is the Refined Vaudeville Every Thursday Evening. Our Gallery of Beautiful Paintings, valued at $50,000, is open evenings to visitors. Affability and courtesy guaranteed from every Belleclaire employe.

MILTON ROBLEE, Proprietor.

ESTABLISHED 1880. THE STAGE PRICE, 2d. WEEKLY.

The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

THE INTERNATIONAL NEWS CO., 83 and 85 Duane St., SAMUEL FRENCH, 22-24 West 22d St., Messrs. NORMAN'S, Casino Building, 1404 Broadway.

NEW YORK.

Lillian Hale Emery

LEADING WOMAN.

ENGAGED. WHY WOMEN SIN (Eastern Co.)

Management of M. W. TAYLOR. Permanent address, care Actors' Society, 114 W. 40th St.

IRVING BROOKS

Summer Opera Co., Principal Comedian.

Point of Pines, Revere Beach, Boston, Mass

HOTEL NORMANDIE

Broadway and 38th St., NEW YORK.

Absolutely Fire Proof

In the very centre of the Amusement District.

EUROPEAN PLAN.

ALMY & WILLSEY, Proprietors.

Class D. XXc. No. 3464

LIBRARY OF CONGRESS to wit:

BE IT REMEMBERED, That on the twenty-first day of May, 1903, WILLIAM C. ANDREWS, of Paterson, N. J., hath deposited in this office the title of a DRAMATIC COMPOSITION, the title of which is in the following words, to wit: "HUMBUG," an original farcical comedy in four acts, by Fred. Marsden, the right whereof he claims as proprietor in conformity with the laws of the United States respecting Copyrights.

Office of the Register of Copyrights.

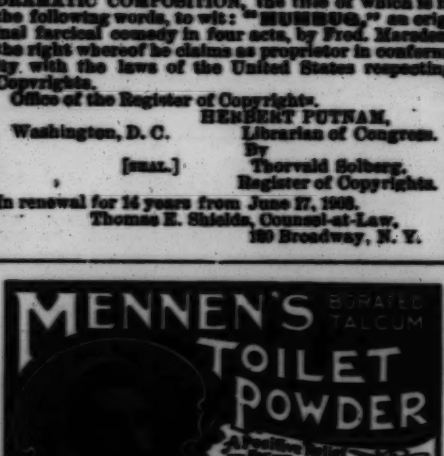
HERBERT PUTNAM, Librarian of Congress.

Washington, D. C. By Thorvald Solberg,

[SEAL.] Register of Copyrights.

In renewal for 14 years from June 17, 1903.

Thomas E. Shields, Counsel-at-Law, 160 Broadway, N. Y.



Before Leaving the City
Place your valuables in the indestructible burglar-proof vaults of

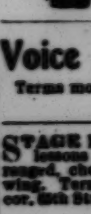
THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses and Offices. { Lexington Avenue, 41st and 42d Sts. Seventh Avenue, 52d and 53d Sts.

Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.
SAFE DEPOSIT BOXES, $5.00 PER YEAR.
VAULTS FOR SILVER TRUNKS.
Special facilities for safe keeping of
THEATRICAL WARDROBES, SCENERY, Etc.

ADRIAN ISELIN, JR., Secy. LAWRENCE WELLS, Prest.

ORCHESTRA



Instruments, Violins, Flutes, Guitars, Mandolins, Banjos, Etc. Lyon & Healy and "Washburn" instruments are in use everywhere and are sold by leading music dealers. Ask for "Dept. G" Catalog mailed *free*.

Lyon & Healy, 60 Adams St., Chicago

Voice Culture MRS. B. F. KELLEY prepares for Opera, Vaudeville, etc. Songs taught professionals. Terms moderate. Large, cool music rooms. 210 W. 86th Street, New York.

STAGE DANCING taught correctly. Twelve private lessons $5. Waltz until satisfactory $2. Sketches arranged, chorus ladies coached, acting, singing, buck and wing. Terms moderate. PROF. REEVES, 1881 Broadway, cor. 62th Street, New York. Always open.

NEW YORK THEATRES.

Manhattan Theatre B'way and 33d St., New York.
Evgs. at 8:30. Mats. Wed. and Sat. at 2:15.
The Reigning Comedy Success,
The Earl of Pawtucket

MAJESTIC Broadway and 59th St., Grand Circle. New York's Finest Theatre.
Wizard of Oz
With MONTGOMERY and STONE.
Evening 8 sharp. Mats. Wed. and Sat. 2.

BROADWAY THEATRE, Broadway and 41st St. Eve. 8; Mats. Wed. and Sat. 2.
Special prices Wednesday Matinees 50c. to $1.50.
Henry W. Savage's New Musical Comedy Success,
Prince of Pilsen
By Pixley and Luders, authors of KING DODO.

PASTOR'S Continuous Performances.
14th Street, between 3d and 4th Aves.
20 and 30 Cts.
McWaters and Tyson Co., Talkative Miss Norton, Jean Barriemore and Co., Wood and Ray, Belle Hathaway's Monkeys and Baboons, John F. Clark, Willard and Wilcox, Cassmore and Florence, Barrington, and Martelle, Hilton and Clark, Dalto and Zella, Wilbur Amos, Mike Scott, The Vitagraph.

$15 SERGE SUITS $6.49

Men's $12.00 Serge Suits, $4.98.
Men's $20.00 Serge satin-lined Suits, $8.98.
Men's $12.00 Cashmere Suits, $4.98.
Men's $15.00 Cassimere Suits, $5.49.
Men's $18.00 Cassimere Suits, $7.49.
Men's $10.00 Youths' Suits, $3.98.

CAPPERSON, 887 Flatbush Avenue, Brooklyn

WILLIAM SEYMOUR
Stage Director for Chas. Frohman
AT LIBERTY FOR SPECIAL WORK
JULY AND AUGUST
Address SOUTH DUXBURY, MASS.

ALFRED HUDSON
At Liberty for Next Season.
Address MIRROR.

AMY AMES
Disengaged. Address MIRROR.

THERE IS ONLY ONE
SADIE CONNOLLY.
Address 223 E. 78th Street, N. Y.

AT LIBERTY for next season A1 TENOR SOLOIST. Fine appearance, 6 ft. tall. Play parts. Address W. F. B., MIRROR.

N. Y.—PHILMONT.

Philmont Opera House
Now under new management. Recently remodeled and furnished. Only first-class attractions wanted for 1903-4. Some open dates for Summer left.
CARNEY & CARNEY, Mgrs.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western; Merle H. Norton, mgr.): Menominee, Wis., June 22, River Falls 24, New Richmond 25, Barron 26, Hayward 27, Bayfield 29, Washburn 30, Iron River July 1, Cloquet, Minn., 2, Virginia 3, Ely 4.

A BREEZY TIME (Grant Heth, mgr.): Trenton, Can., June 23, Belleville 24, Picton 25, Deseronto 26, Napanee 27.

A JOLLY AMERICAN TRAMP: St. John, Can., July 13-18.

A RABBIT'S FOOT: Cedartown, Ga., June 23, Cartersville 24, Marietta 25, Rome 26, Dalton 27.

A TURKISH TEXAN: Roanoke, Va., June 22-27.

BINGHAM, AMELIA: Pueblo, Col., June 23, Salt Lake, U., 25-27, San Francisco, Cal., 29-July 1.

CLAXTON, KATE (W. W. Randall, mgr.): Woodstock, N. B., June 22, 24, Moncton 25, 26, Charlottetown, P. E. I., July 2, 3, Picton, N. S., 4, Sydney, C. B., 6, 7, New Glasgow 8, Halifax, N. S., 9-11.

DIXEY, HENRY E.: New York city May 21-June 27, Chicago, Ill., 28—indefinite.

DODGE, SANFORD: Vermillion, S. D., June 23, 24, Sac City 26, 27.

GOODWIN, N. C. (Geo. J. Appleton, mgr.): San Francisco, Cal., June 22-27, Oakland 29, Sacramento 30, Portland, Ore., July 2, 3, Tacoma, Wash., 4, Victoria, B. C., 6, Vancouver 7, New Westminster, Wash., 8, Seattle 9, Spokane 11.

MULDOON'S PICNIC (Wm. A. Mason, mgr.): Middletown, Conn., June 23, Uxbridge, Mass., July 4, [illegible]

O'FLYNN'S STONE WALL (Tom Waters, mgr.): Rockport, Me., June 22, Lubec 24, Machias 25, East Machias 26, Jonesport 27, Millbridge 29, Bar Harbor 30, Ellsworth July 1, Castine 2, Belfast 3, Pittsfield 4.

OLD JED PROUTY: St. John, Can., July 6-8.

O'NEIL, NANCE (L. E. Stockwell, mgr.): San Francisco, Cal., June 8—indefinite.

OUT OF THE FOLD: Chicago, Ill., June 21-27.

OWEN, WM.: Quebec, Can., June 22-27, Halifax, N. S., July 13-18.

PECK'S BAD BOY: St. John, Can., July 13-18.

POTHIER, T. B.: Portland, Ore., June 22-27.

THE EARL OF PAWTUCKET (Lawrence D'Orsay; Kirke La Shelle, mgr.): New York city Feb. 5—indefinite.

THE GOLD MINE: Boston, Mass., June 22-27.

THE LITTLE PRINCESS: Chicago, Ill., June 1-27.

UNCLE TOM'S CABIN (Stetson's; Eastern): Bridgeton, N. J., June 23, Cedarville 24, Elmer 25, Glassboro 26, Woodbury 27.

UNCLE TOM'S CABIN (Mason Bros.): Georgetown, Pa., June 23.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.

ALBEE (Edward F. Albee, mgr.): Providence, R. I.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ANDERSON STOCK: Anderson, Ind., June 7—indefinite.

AUBREY: Boston, Mass., June 22—indefinite.

AUBREY (Dramatic; V. D. Fitzgerald, mgr.): Hartford, Conn., May 11—indefinite.

AUBREY [illegible] (W. B. Hill, mgr.): Meriden, Conn., May [illegible]—indefinite.

[illegible], Wash., April 12—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.

BELLOWS: Denver, Col.—indefinite.

BIJOU: Washington, D. C., April 20—indefinite.

BIJOU THEATRE (F. F. Mack, mgr.): Philadelphia, Pa.—indefinite.

BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 13—indefinite.

BOWDOIN SQUARE: Boston, Mass.—indefinite.

BOYLE STOCK: Toronto, Can., May 25-July 4.

BURLINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18—indefinite.

BURLINGTON (Geo. R. McElroy, mgr.): Fall River, Mass., May 4—indefinite.

BURLINGTON (Eugene Phelps, mgr.): New Bedford, Mass., May 25—indefinite.

CASTLE SQUARE (Wm. E. Sherman, mgr.): Winnipeg, Man., April 27—indefinite.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

CHANDLER-BURGESS COMEDY: Defiance, O., June 22—indefinite.

COLUMBIA THEATRE: Washington, D. C., June 8—indefinite.

COOK OPERA HOUSE: Rochester, N. Y.—indefinite.

CURTIS: Denver, Col.—indefinite.

DAVIS, CHAS.: Rochester, N. Y.—indefinite.

[illegible], Me., May 11—indefinite.

EDMUNDS (W. O. Edmunds, mgr.): Quebec, Can., May 4—indefinite.

EMPIRE: Columbus, O.—indefinite.

EMPIRE THEATRE: Rochester, N. Y., May 26—July 4.

FERRIS (G. W. Winters, mgr.): Omaha, Neb.—indefinite.

FERRIS (Dick Ferris): St. Paul, Minn.—indefinite.

FORD'S: Baltimore, Md., May 4—indefinite.

GARRICK THEATRE (Chas. Vaught, mgr.): Chicago, Ill.—indefinite.

GIFFEN: Richmond, Va.—indefinite.

GRAND (Harry Davis, mgr.): Pittsburg, Pa.—indefinite.

GRAND OPERA HOUSE: Syracuse, N. Y.—indefinite.

HAMLEY, LAWRENCE: St. Louis, Mo.—indefinite.

HOPKINS: Memphis, Tenn.—indefinite.

HOPKINS IMPERIAL: Detroit, Mich., May 31—indefinite.

HULBERT, LAURA, STOCK (Chas. W. Burrill, mgr.): Champaign, Ill.—indefinite.

HUNTLEY-MOORE: Atlantic City June 1—indefinite.

KILGOUR STOCK: Atlanta, Ga.—indefinite.

KINGDON-COURTNEY: Albany, N. Y., June 1-July 18.

LAKEMONT PARK: Altoona, Pa.—indefinite.

LONERGAN, LESTER: Kansas City, June 14—indefinite.

LUCAS: San Diego, Cal., June 1-Sept. 5.

MILLER-KAUFFMAN PLAYERS: Atlantic City, June [illegible]—indefinite.

MOON BROTHERS: Duluth, Minn., June 8—indefinite.

MORTIMER SNOW: Albany, N. Y., May 11—indefinite.

NATIONAL THEATRE: Rochester, N. Y.—indefinite.

NEILL-FRAWLEY: Touring Australia.

OAKES, JANE: Denver, Col., June 8—indefinite.

OLENTANGY: Columbus, O., May 17—indefinite.

ORMONDE, EUGENE, SUMMER (Ned Stein, mgr.): Washington, D. C., June 8—indefinite.

PAXTANG PARK: Harrisburg, Pa.—indefinite.

PAYTON'S (Geo. Marion, mgr.): Brooklyn—indefinite.

PIKE THEATRE (David H. Hunt, mgr.): New York city June 8—indefinite.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

ROBER, KATHERINE: Providence, R. I., May 18—indefinite.

ROSEMAN: Denver, Col., June 15-Aug. 1.

SHEA, THOMAS E. (Geo. Wall, mgr.): Montreal, Can., May 25—indefinite.

SANFORD, WALTER: Seattle, Wash., May 7—indefinite.

SHIRLEY, JESSIE (Edward F. Abbey, mgr.): Spokane, Wash., May 25—indefinite.

SPOONER (Mrs. Spooner, prop.; Wm. McAllister, mgr.): Brooklyn, N. Y., Aug. 25—indefinite.

STUART, RALPH: Portland, Ore., April 25—indefinite.

THANHOUSER: Milwaukee, Wis.—indefinite.

WARREN, REBECCA (Frank Best, mgr.): Toledo, O., April 13—indefinite.

WILLIAMS STOCK: Bar Harbor, Me.—indefinite.

WOODWARD: Kansas City, Mo., April 19—indefinite.

REPERTOIRE COMPANIES.

ARNOLD'S STOCK (C. F. Arnold, mgr.): Buckroe Beach, Va., June 1—indefinite.

BEALL, JESSIE: Bellows Falls, Vt., June 22-28.

CASTLE SQUARE (No. 2; W. E. Sherman, mgr.): St. John, N. B., June 22-27.

COTTER AND WILLIAMS STOCK: Marion, Ill., June [illegible], [illegible] 29-July 25.

DEMAREST-[illegible]: Corning, N. Y., June 22-27, Cortland 29-July 4, Oswego 6-11.

DODGE, SANFORD: Vermillion, S. D., June 23, 24, Sac City 26, 27.

DUFFERIN, [illegible]: Sherman's Park, Hamilton, Can.—indefinite.

DE LACEY STOCK: Lisbon, Ill., June 21-23, Brazil [illegible] 24-26, Clinton 28-27.

FRANKLIN (A. A. Beck, mgr.): Chicago, Ill., June [illegible]—indefinite.

GOODWIN COMEDY (O. M. Cotton, mgr.): Albion, [illegible]—indefinite.

HALL, DON C.: New Richmond, Wis., June 22-27.

HAWTHORNE: Sioux City, Ia., June 7-Aug. 1.

HOLMAN COMEDY: Champaign, Ill., May 31-June [illegible]

JOHNSON DRAMATIC (Western): Galion, O., June [illegible]

KING DRAMATIC: Altoona, Pa., June 8—indefinite.

LA PORTE-CARPENTER (Herman Coakley, mgr.): [illegible] Falls, N. D.—indefinite.

LEWIS, RACHEL: Port Hope, Can., June 29-July 4, Cobourg 6-11, Trenton 13-18.

LYCEUM COMEDY: Austin, Minn., June 22-28.

MACK, WILBUR: Mansfield, O., June 8-July 4.

MARKS BROTHERS (Joe and Ole Marks, mgrs.): Chatham Lake, Can., June 15—indefinite.

MARKS BROS. (R. W. Marks, mgr.): Perth, Can., June 22-27.

McAULIFFE, JERE: St. John, Can., June 15-27.

ROSENTHAL DRAMATIC: New Bedford, Mass., June 22-26, Fall River 29-27.

SHANNON, HARRY: Lexington, Miss.—indefinite.

SPOONER DRAMATIC (W. Jack Spooner, mgr.): Austin, Tex., June 22-July 11.

STANLEY, CARRIE: Wakefield, Neb., June 22, 23, Schuyler 24, 25.

TUCKER, LILLIAN (Sol Bailey, mgr.): Keokuk, Ia., June 22-July 4.

VAN DYKE AND EATON (E. Walter Van Dyke): Springfield, Ill., June 21-27.

VAN DYKE AND EATON (C. Mack, mgr.): Davenport, Ia., May 10-July 5.

WINNINGER BROTHERS: Ashland, Wis., June 22-27.

OPERA AND EXTRAVAGANZA.

ABORN OPERA: Washington, D. C., June 8—indefinite.

A CHINESE HONEYMOON (Sam S. Shubert and Nixon and Zimmerman, mgrs.): Chicago, Ill., May 17—indefinite.

A CHINESE HONEYMOON: Boston, Mass.—indefinite.

AMERICAN OPERA (Claude Amsden, mgr.): Lancaster, Pa., May 25-Sept. 5.

BABES IN TOYLAND: Chicago, Ill., June 17—indefinite.

BARBARA (Wm. E. Williams, mgr.): Putnam, Conn., June 2[illegible], New Britain 25.

BOSTON COMIC OPERA (Dwight Moore, mgr.): Webster, Mass., June 22, Athol July 29, North Adams 29.

BOSTON IDEAL: Milwaukee, Wis., June 14—indefinite.

BOSTON IDEAL OPERA: Mobile, Ala., July 1—indefinite.

CARLETON OPERA: Joplin, Mo., June 22-28.

CENTRAL OPERA (Louis Pendlington, mgr.): Beaver Falls, Pa., June 22-27, East Liverpool, O., 29-July 4.

CHESTER PARK OPERA: Cincinnati, O., June 22—indefinite.

DALY, AUGUSTIN, MUSICAL: San Francisco, Cal., May 25-July 12.

DELMAR OPERA: St. Louis, Mo.—indefinite.

DUQUESNE GARDEN OPERA: Pittsburg, Pa., May 18—indefinite.

DUFF, J. C., COMIC OPERA: San Francisco, Cal.—indefinite.

GARDEN OPERA: Cleveland, O., June 8—indefinite.

GRAU-SEMBRICH OPERA: Chicago, Ill., June 15-July 4.

MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.

NORTHWESTERN OPERA: Duluth, Minn., June 8—indefinite.

OLYMPIA OPERA: New Orleans, La., June 7—indefinite.

ORPHEUM OPERA: Brooklyn, N. Y., May 18—indefinite.

PEGGY FROM PARIS (Henry W. Savage, prop.): Boston, Mass., May 12—indefinite.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Lynchburg, Va., June 22-27, Roanoke 29-July 4.

ROSENTHAL OPERA: Fall River, Mass., June 1-24, New Bedford 25-27.

TERRACE GARDEN OPERA: New York city—indefinite.

THE BLOND IN BLACK: New York city June 8—indefinite.

THE KNICKERBOCKER GIRL: New York city June 15—indefinite.

THE PRINCE OF PILSEN (Henry W. Savage, prop.): New York city March 17—indefinite.

THE RUNAWAYS: New York city May 11—indefinite.

THE STROLLERS: Atlantic City June 15-27.

THE TENDERFOOT: Chicago, Ill., April 20—indefinite.

THE TELEPHONE GIRL: Bergen Beach, N. Y., June 15—indefinite.

THE VOYAGERS: Chicago, Ill.—indefinite.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

VALLEY OPERA: Syracuse, N. Y., June 15—indefinite.

WHEN JOHNNY COMES MARCHING HOME: Chicago, Ill., May 11—indefinite.

WILBUR OPERA: Duluth, Minn., June 1-Aug. 8.

WILLIAMS OPERA: Providence, R. I., June 8—indefinite.

MINSTRELS.

AUSTIN AND LAYNE'S: Washington C. H., O., June 22-27.

BARLOW'S: Kalamazoo, Mich., June 21-27.

BOOM'S: Athol, Mass., June 29, North Adams July 6, Webster 13, Uxbridge 20.

BRYANT'S AND SAVILLE'S: Pottstown, Pa., June 22-27.

BURK TEMPLE MINSTRELS: Chicago, Ill., June 15—indefinite.

DOCKSTADER'S: Atlantic City July 18—indefinite.

VOGEL'S, JNO. W. (Jno. W. Vogel, mgr.): Chicago, Ill., June 29—indefinite.

VARIETY.

BLACK CROOK BURLESQUERS: Buffalo, N. Y., June 22-27.

BOOM'S COLORED (Sam W. Coosing): Meriden, Conn., June 29, New Britain July 6, Middletown 13.

O'BRIEN, JACK: Philadelphia, Pa., June 21-27.

THEATRE REPUBLIC MINSTRELS AND BURLESQUE: San Francisco, Cal., April 13—indefinite.

VERNON'S VAUDEVILLES (Ben F. Vernon, mgr.): Bridge, L. I., June 23, Greenport 25, Northport 26, Oyster Bay 29, Bay Shore 30, Amityville July 1, Center Moriches 2, Good Ground 3, Southampton 4.

CIRCUSES.

BARNUM AND BAILEY'S: Woonsocket, R. I., June 23, New London, Conn., 24, Hartford 25, New Britain 26, New Haven 27, Bridgeport 29, Portland, Me., July 13.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.

BOSTOCK'S TRAINED ANIMALS: Atlantic City, N. J., June 15—indefinite.

BUFFALO BILL'S WILD WEST: Leamington, Eng., June 23, Oxford 25, Reading 27, Swindon 29, Cheltenham 30, Gloucester July 1, Hereford 2, Abergavenny 3.

BURNS AND CO.'S: Altoona, Wis., June 23, Fall Creek 24, Merrillan 25, Neillsville 26, Marshfield 27.

CAMPBELL BROTHERS: Hillsboro, N. D., June 23, Devil's Lake 24, Cando 25, Larimore 26, Langdon 27.

ELY'S, GEO. S.: Prentice, Ill., June 23.

FOREPAUGH-FISH WILD WEST: Ashland, Wis., June 23, Rice Lake 24, Eau Claire 25, Marshfield 26, Menominee 27.

FOREPAUGH AND SELLS BROTHERS: Escanaba, Mich., June 23, Marquette 24, Ishpeming 25, Hancock 26, Calumet 27, Duluth, Minn., 29, West Superior, Wis., 30, Rice Lake July 1, Eau Claire 2.

HAAG'S: Alva, Okla., June 23.

HARGRAVE'S: Fort Henry, N. Y., June 23, Ticonderoga 24, Glens Falls 25, Cohoes 26, Mechanicsville 27.

MAIN, WALTER: Farnham, Can., June 23, Sherbrooke 24.

NOBLE'S: Columbia, S. C., Sept. 28—indefinite.

PAN-AMERICAN: Windsor, N. S., June 23.

PAWNEE BILL'S WILD WEST: Milton, Pa., June 23, Shamokin 24, Shenandoah 25, Pottsville 26, Tamaqua 27.

SAUTELLE'S, SIG.: Bath, N. H., June 23, Brunswick 24, Augusta 25, Waterville 26, Belfast 27.

SUN BROTHERS: Windsor Locks, Conn., June 23, Thompsonville 24, Indian Orchard, Mass., 25.

WELSH BROS.: Canton, Pa., June 23, Watkins, N. Y., 24, Canandaigua 25, Penn Yan 26, Elmira 27.

MISCELLANEOUS.

CANADIAN COLORED CONCERT: Onondaga, Mich., June 23, Leslie 24, Holt 25, Mason 26, Lainsburg 27, 28.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): New York city June 15—indefinite.

DOBBINS' CONTINENTAL CARNIVAL: Poughkeepsie, N. Y., June 22-27.

DUSS (Metropolitan Opera House Orchestra; R. E. Johnston, mgr.): New York city May 31—indefinite.

FLINT, MR. AND MRS. HERBERT L.: Calumet, Mich., June 22-27.

GRIFFITH (Hypnotist): Owatonna, Minn., June 22-27.

HANCOCK CONCERT (Lawrence Lewis, mgr.): Galveston, Tex., June 21-27.

HERBERT, VICTOR, ORCHESTRA: Philadelphia, Pa., June 8—indefinite.

HOWE-LENNA LADIES' ORCHESTRA: Albany, N. Y., June 14-Sept. 5.

INNES BAND: St. Louis, Mo.—indefinite.

LAMBRIGGER'S ZOO: Coldwater, Mich., June 22-27.

LIBERATI MILITARY BAND (J. P. Stolz, mgr.): Kansas City, Mo., May 31-June 28.

PAULINE BROTHERS' AMPHITHEATRE: Bay City, Mich., June 15—indefinite.

PERCHILLE (Chas. Hine, mgr.): Plymouth, N. H., June 22-27, Woodsville 29-July 4, Barre, Vt., 6-11.

OPEN TIME.

KANSAS.—Chanute—William Opera House, Sept. 14-16, 23-26, Oct. 8-10, Nov. 18-21, Dec. 11, 12, 21-26, Jan. 1, 2, 4, 16, 18, 25-30.

Galena—Sapp's Opera House, September and October.

NORTH DAKOTA.—Jamestown—Opera House, Sept. 14-26, Nov. 1-30, Dec. 1-4, 18-26, Feb. 1-6, 20-26, March 14-31, April 1-14, 29, 30, May 1-31.

PENNSYLVANIA.—Kittanning—Grand Opera House, September, October, November.

Punxsutawney—Opera House, September, October, November.

Somerset—Opera House, Nov. 20, 21.

TEXAS.—Gatesville—Saunders Opera House, June, July and August.

WYOMING.—Sheridan—New Opera House, June and July.

The Independent Booking Agency

MANHATTAN THEATRE BUILDING

ROOMS 21 and 22. Broadway and Thirty-third St., New York. PHONE 2368 MADISON

GOVERNING COMMITTEE:

JAMES K. HACKETT, MAURICE CAMPBELL, HARRISON GREY FISKE, WEBER and FIELDS.

Representing

MRS. FISKE,
HENRIETTA CROSMAN,
ISABEL IRVING,
CLARA LIPMAN,
JAMES K. HACKETT,
MARTIN HARVEY,
CHARLES RICHMAN,
WILLIAM COLLIER,
LOUIS MANN,
WEBER AND FIELDS,
MARTA OF THE LOWLANDS,
THE SECRET of POLICHINELLE
AND OTHER FIRST-CLASS ATTRACTIONS

Time Booked for Established FIRST-CLASS ATTRACTIONS in the Principal Cities and Towns of the United States and Canada.

No Booking Fees to Theatre or to Attraction.

JOHN E. WARNER, Representative.

ACTORS' SOCIETY

IMPORTANT NOTICE.

Increase the Revenue of the Society by using United States Express Money Orders, saving the stubs and sending them to the Secretary of the Society.

Members desiring Summer Stock engagements please write to Engagement Department.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Aymar, Neva, Daisy Appelle, May Anderson, Maude Atkinson, Florence Ashbrooke, Minnie Ashley.

Butler, Laura H., Anna Bassett, Madeline Benton, Marie Bossell, Flora H. Blaney, Fannie Barnard, Mrs. M. A. Best, Valerie Bergere, Irene Bishop, Frances Belmont, Anna Black, Gertrude Berkeley, Netta G. Bell, Marion Ballou, Lovette Babcock, Augusta Boland, Jean Brooks, Velma Berrell, Rose Boyer, Harriet Benjamin, Sadie Branch, Frankie Barrington, Marie Bates, Lizzie Beth, Cornelia Bedford, Stella Beardsley, Grace A. Barber, Annie Buckley, Clara Blandick, Hope Booth, Bertha Bartle, Frances Berg, Henrietta Brown, Elsie T. Bradford, Vera Brewster, Emilie Beaupre, Edith Barber, Mrs. C. M. Bruce, Edith Black, Lillian Berry, Lucy Blake, Violet Barney, Kenyon Bishop.

Clarke, Mrs. Wilfred, Gertrude Congrove, Mae Calvert, Marie Clifford, Lulu Crone, Daisy Crone, Mrs. J. Cutler, Mrs. Delmar Co Borne, H. Chester, Gertrude Carson, Frankie Craig, May Cowan, Grace Carlan, Lita Costello, Gertrude Carlisle, Florence Coventry, Mrs. F. B. Carlton, Lillian Mae Crawford, Carol Cleves, Marian C. Chapman, Clara Clarke, Dollie Castle, Mina Cleveland, Mrs. Fraser Coulter, Madeline Clarke, Marion Childers, Hortense Clement, Cella Clay, Mrs. C. W. Cottle.

Denton, Dora E., Mona Desmond, Lottie Dwyer, B. M. Dahl, Edith Daniel, Francesca de Maria, Rosalie De Veaux, Martha Drake, Helen Durkin, Nannie Dodson, Grace Dexter, Elizabeth De Witt, Jewell Darrell, Louise Dickson, Julia Dean, Dora Dunlay, Katherine Dixon, Minnie Duncan, Nina Dusse.

Eldridge, Florence, Louise Elliston, Virginia Earle, Eva Ellis, Lizzie Evans, Agnes Everett, Millicent Evans, Grace Elliston, May Earl.

Fuller, Agnes, Mary Faber, Beth Franklyn, Minnie Fielding, Marjorie Ferguson, Maude Feely, Marie French, Mlle. C. Flower, Eva French, Bessie Fairbanks, George Fransfoili, Mignon Foster, Irene Franklin, Lucille Flaven.

Gleason, Alice, Gertrude Gebest, Esterbrook Galloway, Mrs. Athol Garing, Lillian E. Graves, Rose Glaella, L. Gratney, Margaret Gallagher, Danna Gray, Lina E. Goodwin, Mrs. W. C. Goodall, Alberta Gallaton, Genevieve Gabrille, Hattie E. Goodhart.

Holmes, Edith, Grace Hopkins, Maud Harrison, Lorraine Hollis, Gussie Hart, Dorothy Hammond, May Hill, Laura Height, Mrs. R. A. Heindl, Bessie Howard, Julia Hanchett, Kitty Harrison, Georgina Hayes, Alma Hathaway, Helen Howe, S. W. B. Hawke, Maude Hillman, Catherine Hayes, Nina A. Hasway, Lou Harlow, Teuna Hanlan.

Iris, Grace.

Jordon, Ruth, Eugenie Johnstone, Bess Jewell.

Kelly, Maude A., Grace Kimball, Lillian Kemble, Florence Kahn, Dorothy Kimball, Katherine Klaire, Angela Kier, Mrs. Harry Katzes.

Leone, Maude, Adelaide Lawrence, Alice Lane, Rhea Loraine, Ida Lewis, Mrs. Chas. La Mier, Mrs. N. J. Lee, Lillian M. Lyons, Faye Lemahr, Amy Lambert, Jennette Lowey, Gussie Larsen, Carolyn Lowery, Leonard Sisters.

Morgan, Lizzie, Edith Milward, Jessie Mosely, Mrs. Lee H. Martin, Ethel Marston, Grace Martin, Olga May, Mrs. Danny Mann, Mrs. Francis Miller, Mrs. A. R. Mosling, Minnie Monk, Mrs. Priestly Morrison, Edith Mooney, Annie Moore, Beatrice Moede, Cecile Murray, Estelle Mann, Mrs. L. Mattone, Ellen Mortimer, Grace Orr Myers, Mrs. C. W. Mack, Mrs. Dick Mack, Jr., Lottie McCree, Louise McCullum, Gertrude McCauley, Marian MacDonald, Mrs. McKay, Christie MacLean.

Nelson, Maud, Mary Nash, Margaret Nelson, Adelaide Nowak, Adelaide Norwood, Mirian Nesbitt, Charlotte Nillson, Nellie A. Newcomb.

Purdue, Grace, May Prindle, Blanch Pilot, Frances Palmer, Carrie Politis, Margaret Pitt.

Reynolds, Elizabeth, Ada Rivers, Mrs. J. C. Rice, Ida Rodel, Hazel G. Reed, Helen Ray, Lora Rogers, Goldie Rinehart, Alma Revere, Fanny Rice, Helen Rayton.

Sage, Mrs. Wm. F., Nellie Stewart, Flora Seymoure, Bess Stewart, Marie Steers, Florence Stone, Mary Shawe, Mrs. Matt B. Snyder, Evelyn Selbie, May Snyder, Marguerite Stokely, Elsie Stannard, Hassiece Sterling, Muriel Starr, Vaughn Sargeant, Marie Stuart, Edith Scott, Marie Strees, Lottie Sutton, Amy Stuart, E. Carrie Selden.

Thurgate, Alice, Rachel Tannehill, Mrs. Julius Tanner, Gladys Turner, Helen Trask, Marian Ten Eych, May A. Tobin, Nettie Traband, Maude Thomas, Agnes Templeton, Julia E. Taylor.

Vaughn, Evelyn B., Alberta Vaughn, Evelyn Voltaire.

Worth, Martha, Carrie Ward, Lillian Wood, Ina Williams, Margie Wilbur, Susie Wilkerson, Annie T. Weston, May Wentworth, Estelle Weiner, Mrs. W. Weston, Charlotta Walker, Nella Webb, Eleanor Waldo, Althea Waters, Elizabeth L. Whipple, Florence Weston, Irene Wheeler, Dorothy Watson, Norma Whitney, Maud E. Williams, Grace Wallace.

Young, Ella.

MEN.

Allen, Robt. Lee, Herbert Albini, Lionel Adams, Tony Asher, C. Leslie Allen, Frank Abbott, Jas. Allen, Chas. Arthur, Jas. W. Ashley, Fred Allyn, Gus Arthur.

Burke, J. Frank, Geo. R. Behan, Fred'k Burt, Chas. O. Bassett, A. J. Berger, Harold Blake, Hugh J. Brown, Chas. E. Brandt, Claude Ball, W. L. Brown, Chas. R. Bone, F. Baker, Tom Browne, T. F. Bailey, Mr. Bryan, Mr. Bradford, Oscar Barrett, Walter Bent, Frank Bonnish, Chas. Blanchard, Max Bandix, Harry Booker, Clement Bainbridge, Nash Berry, Jr., Oscar Briggs, Arthur Berkeley, Fred E. Boone, Aubrey A. Beattie, Edw. Bouchard, Geo. Boucher, Geo. Milo Belden, Oliver D. Bailey, Henry Bergman, Paul Bucky, Lew Barlow, E. G. Bess, Lawrence Barbour, Emile Barcangen, Will Blake, Rupert Bertland, Brown and Walter, Edmund Breese, Frank W. Berry.

Collins, Frank, Wm. Cassel, Edw. H. Carroll, Ralph E. Cummings, Jas. Coleman, Geo. W. Cohen, Frank Clement, Francis Courtney, Richardson Cotton, Wm. Cottell, Tim Carroll, Harry Connor, Chas. H. Carter, Walter Cooke, Jas. Clifford, Chas. Cherry, W. Al. Clarke, Walter Collier, Wm. F. Canfield, W. L. Corey, Frank Clayton, Harold Cahill, S. G. Campanone, F. J. Conray, Beaumont Claxton, Coe and Brandt.

Du Bois, Fred, L. T. Dorsey, H. Rees Davis, Vivian De Mar, Frank De Loitton, Frank De Vernon, G. A. Dayton, Jas. H. Dunworth, Harvey F. H. Day, J. B. de Silva, Chester De Vonde, Henry de Barry, Theo. J. Dunnette, Jas. Donahue, Robt. Dunbar, W. A. Dunne, Geo. Dow, Dion Day, Walter C. Dorsey, Theo. Delaney, Wm. A. Dillon, Jno. W. Dillion, E. W. Dunn, W. E. Daly, E. R. Davenport, Geo. W. Doyo, S. Lee Daniel, Louis d'Orta, Dexter and Golden, Sidney Drew, H. A. D'Arcy.

Evills, W. A. E., Ben W. Emerson, Fred'k Hamilton, Frank Edwards, F. V. Evans, W. C. Elmendorf, Eliot Eldridge, Melville Ellis, Wm. Evarts, Chas. F. Edwards, Edw. Emery, Francis Ellingwood, Gerald Emerson, Arthur Elliott.

Fleming, Chas. H., Alb. L. Forrest, Harry Fenwick, Max Farkas, Roch Fay, J. S. Faulton, F. J. Frank, Max Figman, Willard Foster, Lester Franklin, O. W. Fuller, Jos. C. Fulton, Harry H. Franklin, Geo. T. Flickett, W. V. Fox, Edw. Lee Farrier, Chas. R. France, Geo. I. Field, Nell Florence, Arthur Forrest, W. J. Fielding, Stephen Fitzpatrick, Jno. Fenton.

Goodale, E. R., Arthur H. Greenaway, Elmer Grandin, Henry L. Gibbs, Jno. Grieves, Wm. Gibson, J. G. Gibson, Barney Gilmore, Ernest D. Greene, J. Sheridan Gordon, Frank Glenn, Gillette Dean, A. H. Goplin, A. J. Giebke, Pierre S. Gilchrist, Bert G. Gagnon, Gilbert F. Gordon, Stanley E. Gaile, Edw. Gessler, Walter D. Greene, Wilfred Gerrette, Gilbert and Alys.

Howard, Jack, Tom Heier, Jas. Herbert, Louis M. Hemingway, Eddie Hastings, Chas. N. Holmes, Wm. Herrmann, Lowen Herrmann, E. G. Herndon, C. F. Holliday, E. C. Hoyt, Cyrus Hales, David Higgins, E. G. Hirschbach, F. W. Huntley, Allen Hampton, Wm. H. Harder, Howard and Bland.

Inthenn, Louis A., John E. Ince, Jr.

Johnson, E. L., Jno. Johnson, Mylo Jaice, Geo. Jones, Chas. J. Jackson, Jas. E. Jordon, Richard Jennings, Frank Jones, Frank E. Jennings, J. E. Jackson, Jeff Johnson, Jas. E. Jacobs, Oliver Johnson, Geo. H. Jordan, Melville Jeffreys, Carl A. Johnson, C. Stuart Johnson.

Kennedy, Jno. J., Edw. Keenan, S. Miller Kent, Frank T. Kintzing, Harry Katzes, Jno. P. Kennedy, Mark Kent, Chas. Kent, Fred'k Kirby, Thos. J. Keogh, Joe Kearney, Jerome Kingsbury, C. Herbert Kerr, Morgan J. Kelly, F. Kingdon.

Lloyd, Chas., Henry Livinson, Frank V. Le Mayne, Sam'l Logan, Jos. W. Leigh, Frank Lander, Percy Lennon, E. Lytton, Clyde Luther, L. R. Lowisson, Harry La Marr, H. L. Lenn, Mr. Lester F. C. Langley, Oliver Labadie, Gus Lawson, Jack Lockwood, Chas. A. Lindholm, Herbert Lloyd, W. H. Lytell, Frank Lane, Geo. W. Lent, S. E. Lewis, H. A. Landaford, Harry J. Leland, Lee Lane, Lee and Emerson.

Mostyn, W. Hallam, Frank Milton, Phil Matthews, Geo. Mullen, Homer Mullaney, Jno. Milton, C. W. Meech, Geo. W. Meech, Fred Matthews, Thos. Mills, Fred Morris, Edw. Maar, Harry Markham, Chas. Morton, Chas. A. Moore, Dominik Murray, Chas. Marsh, Ed Marsh, W. W. Mann, C. A. Madison, J. E. Murry, E. O. Marvin, Robt. B. Monroe, Harry Montgomery, Sidney Mansfield, Jno. W. Mitchell, C. E. Marks, Harry Martell, Richard March, W. Marsden, Arthur Maxon, Fred Manley, Fred May, Mr. Eli and Jane, Jas. J. Morton, Wm. A. Mann, Tim Murphy, Harry S. Maur, Geo. Mack, J. C. Mack, Wm. A. McAllister, Geo. D. Mackey, Jas. E. Mackey, D. J. McGillivray, Roy L. McCardell, W. Macdonald, Frank MacDonald, Marc MacDermott, Jas. McDuff, Harry MacFayden, Geo. G. Macfarlane, Ben McGahan, Jas. McHugh, Sam'l McKee, Jr., W. A. McKenzie, Wm. McKeeney, Harrie McNade, A. L. McNally.

Neumann, Chas., Clarence Newman, Wm. Nash, Jno. L. Newton, Jno. B. Northern, T. H. Nelson, Tom Nawn, Lewis Newcomb.

Osborn, Roland, Geo. Ober, Frank Owen, J. B. Olson, Jr., Frank M. O'Rourke, W. F. Owen.

Pascoe, Wm. H., Wm. Pretzhold, Will J. Peters, Arthur Playfair, Wm. Parry, A. Y. Pearson, Robt. Pitkin, J. H. Pentz, Jno. A. Preston, Deacon Plumleigh, Richmond Pearl, Eugene Presbrey, Thos. Phillips, Geo. Prager, Edward Powers, Frank Peters, Max Plohn, Duncan Penwarden, Tyrone Power, H. A. Pyke.

Quinlan, Dan, R. J. Quillman, Chas. C. Quinn.

Richmond, J. A., Chas. H. Rowham, Billy Rumsey, Wm. Reynolds, J. P. Rush, Will S. Rising, Clarence Roscoe, Maurice F. Raymond, Dan'l E. Ryan, Frank Russell, Edmund Russell, J. H. Rudolph, Mr. Raymond, Alf Rumble, Jas. Rice, H. Ross, Russell Comedians, R. F. Russell, Jr., Jas. Raynes, Jno. A. Ross, Willard Rowe, Jos. R. Rieder, J. R. Ryan, Geo. K. Robinson, Fred Roland.

Smith, Madison, Wm. J. Sorelle, Richard Sherman, Jack Spenton, Willard Stanton, Millard Simms, Matt Shesley, Elwyn Stevens, M. V. Stiles, Frank Stillman, Gilmore Scott, Geo. H. Summers, Jas. Sandby, Frank Shearer, Mark Sullivan, Thos. Seabrook, T. E. Saunders, J. M. Sampolla, C. P. Sharkey, C. M. Shepstone, Nesbit Scovilla, Wm. J. Sully, Harry Shannon, Albert Sutherland, Jno. Samuels, Harry Stanley, J. G. Sparks, Capt. Jack Sutton, Spencer Sprague, J. R. Stirling, J. Schernoff, E. A. Schiller, Fred S. Suter, Carl Stockdale, Chauncey L. Southern, J. P. Smith, E. L. Sackett, Percy Smith, Jack Sharkey, Chas. Stuart.

Turner, Geo., Wm. Trainer, Robt. Tully, Otis B. Thayer, Walter M. Travers, Edw. Trevor, Fred Thorne, Edgar Temple, Jas. Turner, Harry Taney, Henry Turpin, H. B. Townsend, Chas. G. Throne, Royal A. Thayer, Jas. Terton, Jno. Taylor, W. Thompson, Edmund Tuston, Edw. H. Taffe, Thayer and Justice.

Vincent, Jas., Frank H. Vacha, Geo. S. Van, Collin Varrey.

Wills, Nat M., Walter Whiteside, W. H. Wheatley, Geo. L. Walker, Sherman S. Whitbeck, Leon Williams, Wilmont Williams, Harry Williams, Geo. Williams, L. D. Wharton, H. J. White, Isaac Willis, Clayton White, Geo. W. Woods, Mr. Wise, Jas. H. Wilson, Albert Wilder, Frank R. Willing, Edwin T. White, Clarence West, D. C. Woodworth, Mr. Wood, Clark C. Wren, W. H. Woodside, Harry Walters, Harry Woodruff.

Yost, Harry E., Geo. A. Yielding, Wm. Yule, Dan'l Young.

Zerrell, Eddie.

REGISTERED MATTER.

Nina A. Hasway, Anita Vernon, Marion Convere, Harry Fellows, Edward E. Giles, Will Conkling, C. E. Morrison, Edw. N. Chilton.

MOSE H. GUMBLE.

Photo by Morrison, Chicago.

The many friends of Mose Gumble will recognize a true likeness of this popular young man in the above. Mr. Gumble has won many friends among professional singers, and is recognized as a clever musician among the music publishers and composers. Mr. Gumble for the past two years has been in charge of the Chicago offices of Shapiro, Bernstein and Company, and was called to the New York offices recently in the absence of Louis Bernstein, who is now abroad. Mr. Gumble will soon return to Chicago, where he will be welcomed by his many friends there.

DOWN IN MUSIC ROW.

The enterprising house of M. Witmark and Sons has recently annexed another valuable worker to its staff. Thornton Cole, the young author, actor and composer, who has recently become prominent in theatrical affairs, will write exclusively for the Witmarks, and doubtless both parties concerned will enjoy mutual profit from the association. Mr. Cole has just completed the score of a musical comedy for which Theodore Northrup will supply the lyrics and libretto. It will be brought out under the auspices of a prominent management.

At the Palace Theatre, Boston, Lew Carroll is featuring Heelan and Helf's new waltz creation, "The Boys in the Gallery for Mine," and the result is all that can be asked for. It's the hit of his repertoire.

Barry and Woolford at Henderson's Coney Island Theatre are making a decided hit with "Show the White of Yo' Eye."

Among the many that are singing "Sadie Green," Babe Laury and Daisy Russell have taken Coney Island by storm. The audience is with them and call for four and five encores.

Joe Biamphin and Thomas Whitbread, two well-known entertainers, are taking a number of the Witmark popular hits away with them on their Summer vacation to rehearse for next season. Among them are "Star of My Life," "My Cosey Corner Girl," "I Never Knew How Much I Loved You Until Now," and "She's My Girl the Whole Year 'Round."

Al. Lawrence is more than pleased with the enthusiastic reception given his new waltz number, "The Boys in the Gallery for Mine," by Heelan and Helf.

J. Aldrich Libbey writes, "Sadie Green," "My Bessie's Wedding Day," and "Beneath the Stars and Stripes" are the greatest songs I have had in years.

Nellie V. Nichols has the winner of her repertoire in Gilroy and Linton's success, "I'll Be Busy All Next Week."

Rose Luben, the talented leading lady of Mason and Mason's company, is singing a number of attractive new songs. The most popular among them are "My Cosey Corner Girl," "A Garden of Faded Flowers," and "My Little Belle of Japan."

Two new songs by E. L. Ruggles have just been published by Goetz and Company, Brooklyn, N. Y., entitled "Swinging in the Hammock" and "My Little Office Girl." An entirely new idea is introduced in the latter song—namely, the clicking of typewriter keys are sounded in the orchestra during the chorus of the song.

The talented Elbney Sisters are singing two charming story songs, "Just a Chain of Daisies" and "Taking a Picture of Baby."

Daisy Boulais is one among the many distinguished singers who are using "Star of My Life," by Edward Corliss.

Joe Morris, the Hebrew comedian, is using with great success "The Gambling Man," which Edna C. Burnette is also featuring.

With every audience "The Boys in the Gallery for Mine" is a tremendous hit as rendered by Rose Jeanette.

Etta Cummins is singing a tuneful song entitled "The Angel with the Rag-Time Harp."

The vivacious Edison Sisters are singing Fred Chapin's martial song, "Soldiers," and also the catchy darky song, "Ma Rainbow Coon."

The Century Quartette are singing the In Dahomey success, "I'm a Jonah Man."

The Carlstons are making a big hit with the up-to-date song, "Mademoiselle New York."

Grace Lyon is singing "Why Don't You Go," "The Gambling Man," and "Show the White of Yo' Eye," at Henderson's this week.

Dawley and Fontelle are receiving more encores with "The Boys in the Gallery for Mine" than they have with any song they have sung in years.

"Beneath the Stars and Stripes," the march song, is again ahead. The public schools find this a great number to sing at their school commencements.

The Four Broadway Girls are using the following Witmark publications with unqualified success: "Mademoiselle New York," "I've Got to Go Now, 'Cause I Think It's Goin' to Rain," "Just Because You Were an Old Sweetheart of Mine," "Mah Starlight Sue," "While the Moon Shines Bright," and "Star of My Life."

Gorman and West, who have recently finished a successful tour over the Keith circuit, are making a decided hit and closing their act with McPherson and Brymn's song, "Don't Tell It to Me."

"A Lucky Duck," Howard Whitney's latest novelty, with its striking "quack" effect, is one of the big hits of Brooke and his Marine Band at the Coliseum Garden in Chicago.

Reidy and Currier have recently added to their repertoire the beautiful love song, "Autumn Thoughts," by E. Melville Ellis and Rida Johnson Young.

Nevada Farrington, who has just closed at the Lion Palace, will add "Posse" to her list of already successful songs.

The Witmark employes covered themselves with distinction in the baseball game last Saturday at Barretto's Point, where they played the Howley, Haviland and Dresser team. The score was twenty-eight to twelve in favor of the Witmarks. The game seemed to go their way from the start, although their opponents put up a good fight for it. In the first inning the Witmarks scored eight runs to Howley, Haviland and Dresser's one, thus getting a good lead. Ernest Ball, of the Witmark team, was really the star of the game, making three phenomenal catches and many base hits. Manager "Wooey" Leder says that the challenge is still open to the employes of any other music house.

Walter Roy is singing two descriptive songs, "My Rose of Yesterday" and "Place a Light to Guide Me Home."

Fisher and Clark find favor everywhere for their clever rendition of the new waltz craze, "The Boys in the Gallery for Mine."

In a minstrel show which will be given by the newspaper men of Boston in the near future the chief song features will be "While the Moon Shines Bright," by Maurice Stonehill, and "I Don't Want Nothing But Sally."

Sanderson, the Chicago trick pianist, played Keith's Union Square Theatre last week. He was compelled to respond to several enthusiastic encores for his rendition of "Julie," and will keep it in his repertoire.

Charles Murray is using a lot of new encore verses to the topical song, "She Reads the New York Papers Every Day." He is also singing "He Ought to Have a Tablet in the Hall of Fame."

Tom Moore's two favorites are "I'll Be Busy All Next Week" and "What a Nasty Disposition for a Lady Like You," and his audiences heartily indorse his judgment.

John J. Brophy has purchased from Francis Conlan all rights to "An American Beauty," his latest song, which Homer Mullaney will sing in Mr. Brophy's production of Wealth and Poverty.

Sadie Leonard, of Jim and Sadie Leonard, shortly to appear at the Masonic Roof-Garden, Chicago, will sing "Show the White of Yo' Eye," "The Gambling Man," and "Julie."

Bessie O'Byrne, who formerly starred in America, England and the British provinces, is meeting with success as a song writer. Her song, "My Sailor Lover," dedicated to Sir Thomas Lipton and the crew of the *Shamrock*, is becoming very popular, as is also "Oh, Slumber, Cushla," dedicated to the late Marquis of Dufferin and Ava. While Fred. Solomon has accepted one of her operas, A. Baldwin Sloane is writing the music for another, which he expects to produce in London. Miss O'Byrne writes the words and the melodies of her songs, with the exception of two, for which Fred Solomon is writing the music.

MUSIC PUBLISHERS.

ONE AMONG MANY. ON A STARRY NIGHT THE FAVORITE WALTZ SONG.

Have you been reading the little story in this space every week? If so no doubt you have formed some sort of an idea as to the popularity of the novel waltz song by Felix Feist, entitled "On a Starry Night."

This song is growing in popularity every day, and the army of singers who are now using this song and are making a big hit with it would more than fill this page if their names were to be mentioned. The funny part of it is the fact that at the present writing there are some fifteen or twenty waltz songs, all of which are good; still, the public, and singers as well, have been quick to recognize the merits of "On a Starry Night," and this particular song has forged ahead of all the others. It is the feature of the repertoire of most of the singers of popular songs, while many of the big burlesque shows have used this song for big numbers. At the Summer resorts and big dance halls "On a Starry Night" may be heard from two to five times in one evening, and in many cases the dancers and spectators join in and sing the chorus. It is a song that you will know after you have heard it once.

If you have not received a copy of it send to Leo Feist, 134 West Thirty-seventh Street, and he will see that you get one. So great has been the demand for this song Mr. Feist has supplied it with orchestrations in every possible key, so that no matter what key you sing in he will have the orchestration ready for you, and all you need to do is to drop him a line. Don't forget the number, 134 West Thirty-seventh Street, New York city.

Come up and call on
Chas. K. Harris
Now at home in the finest offices
in New York City
at 31 West 31st Street.
Just East of Broadway.
Take the Electric Elevator.
MEYER COHEN, Mgr.
Cut this out and paste it in your hat.

If You Were Like a Rose
By LEO WOOD and AL LA RUE.
Address CHAS. K. HARRIS, 31 W. 31st St., N. Y.

Theodore F. Morse
Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Same Old Crowd," etc.
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Hughie Cannon
Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

"Just Give Them My Regards."
By BARTLEY C. COSTELLO,
Writer of Lyrics, Parodies, etc. Address care
Howley, Haviland & Dresser, 1260 Broadway, N. Y.

SADIE GREEN
The Waltz Song, sung from the ATLANTIC to the PACIFIC.
PEERLESS PUB CO., - - 129 West 42d Street,
Few doors west of DRAMATIC MIRROR.

[illegible] **ONLY A CARNATION**
[illegible] and Orch. Stamps & Prog. Victor Pub. Co., Sta. O., Cin'ti, O.

Harry S. Marion
With SHAPIRO, BERNSTEIN & CO.,
45 W. 28th St., City.
Author of ROSES, the only successor to VIOLETS.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS. MUSIC PUBLISHERS.

Howley Haviland & Dresser

"The House on BROADWAY"
Still on BROADWAY
In The Holland Building
1440 Broadway, Cor. of 40th St. & BROADWAY
We MOVED from 32nd St. & BROADWAY
into the offices formerly occupied by
KLAW & ERLANGER
AT 40th Street and BROADWAY

Howley, Haviland & Dresser

"THE House on BROADWAY"
1440 BROADWAY
Cor. 40th St. & BROADWAY

BROADWAY
HEELAN and HELF The "Real" Writers.
OUR THREE "REAL" WINNERS ARE
EVERY MAN IS A VOLUNTEER, - - - - - - - March
SINCE SALLY LEFT OUR ALLEY, - - - - - - - Waltz
WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - Coon
With SOL BLOOM, . . . NEW AMSTERDAM BUILDING.

HIT!—HIT!—HIT!—HIT!—HIT!—HIT!—HIT!
ONLY A SOLDIER BOY.
EDWIN S. BRILL (Successor to Doty & Brill) - 43 WEST 28th STREET.
HIT!—HIT!—HIT!—HIT!—HIT!—HIT!—HIT!

Repertoire Cos Two Special Songs
A Ballad that Brings a Tear to Every Eye. Repeatedly Asked For.
RING DOWN THE CURTAIN. I CAN'T [illegible] TO-NIGHT,
Illustrated, 18 Slides. Fine Orchestral Arrangement.
ANNIE LAURIE'S MY SWEETHEART'S NAME
An Overwhelming Success. Carries the House, They All Join In.
Send for Copies and Orchestrations. W. H. ANSTEAD, 51 W. 28th St., New York.

AL TRAHERN
41 W. 28TH ST., NEW YORK.
Tel., 375 Mad. Sq.

McPHERSON and BRYMN
WRITERS OF THE LATEST CRAZE,
I TAKE THINGS EASY.
Address, care SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

COBB AND EDWARDS' GREAT HIT
Could You be True to Eyes of Blue,
If You Looked into Eyes of Brown.
GREATER THAN EVER. ADDRESS 48 WEST 29TH STREET, NEW YORK.

SHEPARD N. EDMONDS
The Man Who Wrote
"YOU CAN'T FOOL ALL THE PEOPLE ALL THE TIME."
My Latest—"Dat's Jes What Ex-po-ten-tia-l-ous Means"
Will Be Out Soon.
My Address, 1260 BROADWAY, N. Y.

HER BOY IN THE RANK AND FILE
Words by WILL A. HEELAN. One of the best march songs of the season, full of great sentiment and soul stirring music. Beautiful colored slides now ready.
Professional copies to recognized performers only on receipt of recent program and stamps. Orchestrations in all keys.
SHAPIRO, BERNSTEIN & COMPANY, - 45 West 28th Street, New York.

JOSEPH S. NATHAN,
Musical Director, Composer and Arranger.
Composer of [illegible], La Fellee Waltzes.
With AM. ADVANCE MUSIC CO.

SAM GROSS
—NOW WITH—
HOWLEY, HAVILAND & DRESSER.

Mose H. Gumble
Manager Chicago Branch
—FOR—
SHAPIRO, BERNSTEIN & CO.,
Music Pub'rs, 45 W. 28th St., N. Y.

WM. M. REDFIELD
With WHITNEY WARNER CO.
Clipper Building, New York.

TELEGRAPHIC NEWS

CHICAGO.

Babes in Toyland a Hit—Lovers and Lunatics Produced—Gossip.

(*Special to The Mirror.*)

CHICAGO, June 22.

A fortnight of almost complete stagnation in the local theatrical world ends with three new productions. The first, Babes in Toyland, last Wednesday night lifted us out of the rut with a rush that we have not yet recovered from. The other two are Out of the Fold, a gospel melodrama at the Great Northern, and Lovers and Lunatics, a new musical comedy at the La Salle. Otherwise the attractions continue the same and cool weather has helped them all.

Big and beautiful describes Babes in Toyland, which had its first production at the Grand Opera House last Wednesday night. It was advertised as the most costly production ever presented in Chicago, and without question bears out the claim. It is more gorgeous than its predecessor, The Wizard of Oz, and by far the most magnificent spectacle ever seen here. Full of life and color, handsome girls, beautiful wardrobe, a splendid chorus and a series of wonderful stage pictures, the Babes have captured the town and set a pace that overshadows everything else in the line. There are eleven scenes all told, of which five stand out particularly—the storm scene in the prologue, the Spiders' Forest and Floral Palace of the Moth Queen in the first act, Christmas Tree Grove of Toyland in the second, and the Palace of Justice in the last. Among the distinct individual successes may be mentioned that of William Norris, who is very droll as Alan; Mabel Barrison, a charming Jane, and Amy Ricard, the "Contrary Mary;" but the most pronounced hit was made by Charles Guyer and Nellie Daly in a startling whirlwind dance. Altogether Babes in Toyland is an enormous triumph and is certain to be the hit of Broadway next season. The cast:

Alan	William Norris
Uncle Barnaby	George W. Denham
Jane	Mabel Barrison
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
The Widow Piper	[illegible]
Tom Tom	[illegible]
Simple Simon	[illegible]
Peter	[illegible]
Tommy Tucker	[illegible]
Jack	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Contrary Mary	Amy Ricard
Bo Peep	[illegible]
Jill	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

Babes in Toyland is in three acts and a prologue, which consists of a series of [illegible] pictures and shows the abandonment of the children, Alan and Jane, in [illegible] by two agents of their miserly uncle, who is desirous of securing their fortune. The subsequent acts show the rescue of the children and their return home, together with the further efforts of their uncle to rid himself of them. Their adventures in Toyland, whence they stray after having been lost in the woods by the [illegible] of their uncle, are set forth in the second and third acts.

That most successful of the Dearborn Theatre productions, The Tenderfoot, swung briskly into its eleventh week last night with two changes in the cast. Charles Wayne has succeeded Gilbert Gregory as the [illegible] Sergeant Barker, and May Boley, who played Queen Lil during the recent local engagement of King Dodo, as the soubrette Flora Jane [illegible]. The one hundredth performance will take place next week and will be commemorated with an elaborate souvenir [illegible] of Mr. Carle's comedy.

Millie James' engagement at Powers' in Mrs. Burnett's charming play, The Little Princess, is drawing to a close, the time having been extended only one week, in place of two, and the patrons of Powers' have only this week to enjoy the personality of this talented young woman. Henry E. Dixey in Facing the Music is announced to follow June 29 for a short engagement, after which the theatre will be closed until September.

When Johnny Comes Marching Home began its seventh week at McVicker's last night.

A Chinese Honeymoon continues merrily at the Illinois to good attendance. The fiftieth performance will happen on Thursday, 25, and will be made the occasion of a souvenir performance.

The Voyagers, a musical comedy, which proved little except that a few people may be very easily entertained, ended its six weeks' run at the La Salle Saturday night and was followed last night by another musical comedy, called Lovers and Lunatics, by W. C. Parker, Edward Rose and Thomas F. Snyder, that scored rather better than its predecessor. The music is bright and catchy and the production adequate. A number of new people are seen in the company, whose work will be mentioned later.

Robert Mantell ended a four-weeks' engagement at the Great Northern Saturday night. Out of the Fold followed, opening last night, of which more will be said later.

The Players Stock company, which concluded last week a season noted for a number of errors but good intentions, will resume work the latter part of August, appearing as before at the Bush Temple of Music. Grace Reals will return as leading woman, as well as a few of the old members.

Madame K. Lipzin, a Yiddish tragedienne, supported by her compatriots, is in an extended engagement at Glickman's Theatre. She was seen in a familiar Greek theme, as Medea in a tragedy of that name by Jacob Gordon, a Yiddish playwright of New York. This week The Oath will be given.

The Bush Temple inaugurated a modest amusement venture last week in the Temple Church Choir Minstrels, consisting of a boy choir, the Hess-Burr Ladies' Singing Club, Oak Park Banjo Club, Marjorie Benton Cooke, Elizabeth Ward and Grace Reals and Joseph Sullivan in a domestic comedietta.

The Hamlin-Mitchell management announce that already two offers have been made for the British rights to Babes in Toyland. The bidders are said to be Louis Nethersole and Norman J. [illegible], lessee of the Shaftesbury Theatre, London.

George Ade complains that since a paragraph to the effect that his income was $1,000 a week was printed his mail consists principally of propositions to invest his money in everything from 10, 20, 30 theatres to financiering a South American republic.

The Columbus Theatre, after a varied career under many managers, has been leased by Stair and Havlin and will become a part of the Stair-Havlin combination circuit of popular priced theatres the coming season.

Announcement is made of the engagement of Julia Clifford, of When Johnny Comes Marching Home company, now playing at McVicker's, to the ex-champion heavy weight pugilist, Bob Fitzsimmons. The date of the wedding has not yet been settled, but it will probably take place during the coming Winter.

E. E. MACKAY.

BOSTON.

Summer Parks at the Hub—Benton's Weekly Chat.

(*Special to The Mirror.*)

BOSTON, June 22.

Music Hall is the house which gives Boston playgoers their chief innovation this evening, for the animals of the Hagenbeck exhibition give way to human actors, and for a time the house becomes the home of a stock company. It is a queer coincident that the [illegible], who had such troublesome times at this place with the Mascagni Opera company, should now come back there with the Aubrey Stock company. At any rate, the innovation was well received to-day when Devil's Island was played at popular prices. This melodrama of the Dreyfus case has been given here many times before, but the present production well compares with previous ones, and the organization proves to be a well-balanced one for such plays. Weekly changes of bill will be made so long as the Aubrey Stock company remains here. Toll Gate Inn being the next production.

A season of the earlier comedies by Charles H. Hoyt was inaugurated at the Castle Square to-night, and A Contented Woman, the first of the list, will be followed by A Midnight Bell. The present revival has not been seen here since Caroline Miskel played the title-role at the Park, and there was much interest to compare the work of Mary Hall, whose return for the Summer has been an especially interesting event. There was a tremendous attendance for the week of Audrey, so great that the advisability of continuing a second week was seriously considered. George Ober has been specially engaged to appear in his original character.

Souvenirs were distributed at the Colonial this evening to mark the sixtieth performance of A Chinese Honeymoon in this city. The piece opened its last week in Boston to-night, and from here the production will be taken to Atlantic City for an engagement, and a visit to Manhattan Beach will be made later in the Summer. An interesting addition to the list of bridesmaids was made last week when Mrs. Eleanor Dole, the divorced wife of Edmund P. Dole, attorney-general of the Sandwich Islands, joined the company. This week closes the Colonial for the Summer.

Peggy from Paris had its first important change in cast since the opening of the long run more than a month ago. William T. Hodge was immensely liked, and his withdrawal from the company was regretted by many, but another favorite comes in his place, and George Richards had a hearty welcome this evening when he came to the part of the father. This was his first appearance here in more than a season. The Summer scale of reduced prices has gone into effect, and business continues just as large as it has been ever since the opening.

York State Folks worked a surprise upon the public last week, for it had been announced that the engagement would come to a close 20, but business was so large for this rural comedy that an extension was quickly arranged for, and it would now seem that the production could stay here for some time to come. Its success is richly deserved, for the comedy is one of the best expositions of country life that has been seen here in years.

Charles E. Maltby, the young Harvard student whose trip to Europe I mentioned last week, made a quicker return than the members of his family anticipated. He was back in Boston late in the week, and went directly to the home of his young bride, who left the chorus at the Columbia to marry him. There was evidently a happy meeting, and they are now among the merriest of all in the Summer colony at Winthrop. It is understood that the young man's mother is still in Europe.

The [illegible] are out with the announcement of their policy at the Columbia the coming season, and smoking and drinking will be done away with at the house, which will be devoted to first-class attractions. Dramatic stars will appear there as well as musical productions, and the first one to be announced is Grace George in Pretty Peggy. As I have said, the house will reopen in September with The Runaways.

Flora [illegible], one of the bridesmaids in A Chinese Honeymoon, is to be married immediately after the conclusion of the Boston engagement to Charles H. Breckinridge, of Louisville, Ky., a member of the famous Southern family. The ceremony will be performed at the Touraine.

Edward Halpin and Frank Cauley, of the business department of the Museum, are now touring Maine and New Hampshire successfully with Byron's stage pictures.

Irene Frizelle, one of the dancers in Peggy from Paris, came near having a serious accident on the stage, but she finished her dance, although suffering great pain. Dorothy Rae, another dancer, who had to undergo a surgical operation at the Baptist Hospital, gave a box party to six of her nurses.

Thomas E. Shea has gone to his Summer home at Belfast, Maine, for his vacation, having closed the longest season in his experience in Montreal. He will produce Richelieu when he comes to Boston next time.

Although The Defender closed its season here 14, it was not until a week later that several of the people received money due to them. Salaries were not regularly paid during the engagement, rumor has it, and the organization did not go at once to Chicago as was understood to be the original arrangement.

William H. Crane and his wife were among the cabin passengers who sailed for Europe on the *Mayflower* last week.

Adolphe Mayer arrived in Boston to-day with his musical comedy company, which will have the final rehearsals of The Telephone Girl here. The cast will include Irving Brooks, James Devlin, Douglas Flint, Frank [illegible], Frank Kelly, Fred. Perkins, A. Pouget, Rose La Harte, Virginia Ainsworth, Adelaide Cummings, Ella [illegible], Annie Lloyd, and Ermine [illegible] with a large chorus. Mr. Brooks is the clever Boston boy who succeeded Louis Mann as Hans Nix, and who made his last appearance here with the Four Cohans in The Governor's Son.

When Lillian Lawrence left the Castle Square for her long Summer vacation the patrons of the house united in purchasing a most expensive diamond brooch for her. The presentation speech was happily made by Thomas McLarnie. Miss Lawrence also received many floral tributes throughout the final performance of June.

It was not learned until the close of the run of The Defender that Dorothy Macvane, the daughter of Professor Silas Marcus Macvane, of Harvard, had been a member of the chorus. The fact that she had gone on the stage made quite a stir in Cambridge society. She took the stage name of Lillie Grey.

True S. James, formerly the leading man at the Bowdoin Square, was married at Evansville, Ind., 17, to Grace Turner, the daughter of Mr. and Mrs. William Madison Turner, of that place.

Leonora Bradley, of the Castle Square Stock company, gave a reception to her friends at her pleasant home last week. It was largely attended, and was an especially pleasant occasion. She received many flowers from the patrons of that house as she started on her vacation.

Peggy from Paris and the Press Club played baseball last week, and the theatrical nine was defeated, 17 to 1. A Chinese Honeymoon challenged the Press Club, but it was declined.

JAY BENTON.

ST. LOUIS.

The Saengerfest a Notable Success—Attractions at the Parks.

(*Special to The Mirror.*)

ST. LOUIS, June 22.

The past week proved profitable for the Summer gardens, the first real good week of the season. With a lot of visitors in the city and a fair number of attractions at the gardens the result was satisfying.

At Delmar Garden Weberfieldian travesty still holds the boards, the offering the past week being Whirl-i-Gig, by far the best of the Weber and Fields' attractions yet shown. The present company, too, is excellent, the work of Mr. Richard, Miss [illegible], and Miss Barbe being especially pleasing, while the comedy of Field and Field and Harry T. Walters was funny enough for any one. Couturier's Band is also gaining in popularity. The same company appeared last night in Barbara Fidgety. Of all the travesties this was the most enjoyable, as it is a burlesque upon a play and an actress that are especially well known in St. Louis. Octavia Barbe, who made such a favorable impression upon Delmar patrons last week in [illegible], was delightful as the Duchess. Allene Crater, whose voice has won her a firm place in the estimation of Summer gardeners, was the [illegible], and she sang several pieces that scored. "Eyes of Blue" was one of them. Mr. Richard and chorus were again heard in a negro melody, "My Chocolate Queen." Field and Field were seen as German barkers and had some humorous things to do. Others of the company were well cast, and with the trim and attractive chorus gave a good performance. This is the last week of Weber and Fields' travesty for a couple of weeks. The Belle of New York and 1492 will be the next offerings.

Manager [illegible], of Koerner's Garden, has added another star to his splendid company and a great favorite in St. Louis, in the person of Victory Bateman. The offering of the past week was Hamlet, and this great play, which would seem a little heavy for Summer weather, drew immense audiences. Mr. Hanley was letter-perfect in his part—an old and congenial one with him—and in the player scene and in the soliloquy he was particularly fine. The crafty simulation of madness was intensely vivid, marred only now and then by the thoughtless moving about by those on the fringe of the pavilion. Truly Hanley was himself again. Miss Bateman faced her friends of old as she did at the Imperial stock, looking a little more slender, but thoroughly herself, and alternately lovable and pitying in the Ophelian passages that told the story of her love for Hamlet. In the "Go to a nunnery" scene the restrained force she displayed was that of the artist, and in the mad scene, where she brings on the rosemary, handkerchiefs told freely of the sentiments she had aroused in the audiences. Joseph Ransome as the Ghost was clear-cut in delivery. W. S. Montgomery made a very fine Polonius, and as the King Harry Burkhardt was for the first time seen in a mature part. Miss Pullis read the difficult lines of Hamlet's mother emotionally, and Rachel Action as the Player Queen was convincing.

Wagner night at the Suburban, Friday, introduced to St. Louis the new musical prodigy whom Bandmaster F. N. Innes has discovered—Herman [illegible]. The youth is only fourteen, but he has the technique and the art of a master, and in his brief career on the Continent at once established his ability to handle the piano with a skill rare even in those of mature years. Not the least interesting thing about him is his unaffected boyishness, his ambition to know the wisdom of the world by travel, and his extraordinary diligence at practice. "Victor, the most perfectly formed man in the world," posed regularly in the prismatic fountain, and in his classic, graceful statuary effects gave types of the men whom the ancients worshipped.

[illegible] Park did well last week with Brother Against Brother. It was a good play, well produced.

Several featured acts on one programme is what visitors to Forest Park Highlands found there last week. Effie Fay was the best of all, with Farrow Brothers and De Biere sharing honors with her. For this week's bill, which has been arranged with unusual care in honor of the Police Relief Association benefit, the programme contains the following attractions: Adelaide Herrmann, Howard and Bland, Unthan, Snyder and Buckley, John and Bertha Gleason, and Effie Fay for the second and last week.

Arthur Deming was the headliner at West End Heights. Rome and Ferguson, a sketch team new to St. Louis, were next on the programme. The complete olio was made up of specialties by the musical La Moines, May Melbourne, Everett Sisters, the great [illegible], and Burden and [illegible]. For June 21-27 Whitney Brothers, Sisters Connelly, Vostello and Nina, Kilroy and Britton, Ruth Nelta, Connelly and Klein, and John J. Powers.

It was an exceptionally good vaudeville bill which was offered by the Mannion Park management last week. The programme included William H. Windom, vocalist and composer; Martin's dogs, cats and monkeys; Zoe Matthews, comedienne, assisted by the boy soprano, Master Eddie Burns; Brazil and Brazil, comedy acrobats, and Spaulding, tramp equilibrist. For 21-27 John A. West, George A. Austin and company, Fontelle and [illegible], Herworth and Dressler, and Martin's dogs, cats and monkeys in a new act.

The June 14-20 programme at Hashagen's Park had some excellent features, chief among which were the acts of the two [illegible], Fannie Miller, Willard and Willard, Cordelia Roberts, and Brooks and [illegible]. For the week of 21-27 are the two Flanagans in a comedy sketch, Smith and Arado, and Miss Roberts and chorus in a grand ballet scene, with novel electrical effects.

The vaudeville bill at Lemp's Park last week was headed by Mana De Noce, a pleasing soprano; the Flanigans, the Franklin Sisters, Smith and Arado, Queen Dora, Frank Hamilton, and Al. Ambach. Next week Mana De Noce, Carter and Ross, the Burtons, Eva Scott, Queen Dora, R. H. [illegible], and Turner Wall.

Mae Gordon, who has just completed a course in Guy Lindsley's dramatic school, is preparing to go to New York to continue her studies in the Empire Theatre school. She has been promised an engagement with one of the Frohman companies next season. Miss Gordon took prominent parts in two of the plays so well produced by Mr. Lindsley's pupils at the Olympic Theatre last week.

The thirty-first National Saengerfest, just closed here, was the most successful in the history of the organization. There were more paid admissions, a larger general attendance and a greater interest in the four concerts by other than people of German extraction than ever before. The orchestra was better, the soloists had more drawing power, taking them all together, and the aid given the enterprise by the English press of St. Louis was more generous than has ever before been bestowed on a saengerfest here or elsewhere. To-day the total attendance is figured by Richard Spamer, the press representative and the musical reviewer for the *Globe-Democrat*, to have been 45,000 for the four concerts. The largest attendance was on the opening night, Wednesday, June 17, when there were nearly 13,000 in the house, including a few English-speaking newspaper men who are wondering to-day how they ever got past the illiberal press committee. The smallest attendance was on the last night, probably owing to the fact that there was no down-town box-office on that day and those who could not get tickets conveniently avoided the crush at the World's Fair Grounds at night by staying away. The out-of-town attendance was much better than the exaggerated reports concerning the then prevailing flood conditions in the Central Mississippi Valley gave reason for expecting. The people got used to conditions, the railroads began to hump themselves to meet the requirements, somebody said, "Let's have the Saengerfest, water or no water, there's plenty of beer." Notices were telegraphed that there would be no postponement, and people in sheer desperation over the monotony of the flood news turned to the Saengerfest for a change. There was a rush in ticket sales, the first day amounting to $11,000 before 2 P.M., and with that fact duly advertised things began to mend. Four big programmes called for the largest orchestra ever assembled in the United States at a Saengerfest. It comprised the entire Theodore Thomas Orchestra, Chicago, the entire Cincinnati Orchestra, the entire St. Louis Choral-Symphony Orchestra—together 175 excellent men. Their training and knowledge of the scores prevented their being stampeded by orchestral and choral directors, to whom so large an instrumental body was a terrifying novelty, and they saved the music time and time again when, with less ability, there might have been a wilderness of blunders. Madame Lillian Nordica was early asked to be the principal singer for the Fest. Madame thought that for a songlet or two, the display of a few new gowns, etc., $8,000 would be about right. The Music Committee gasped, adjourned to Tony Faust's for consultation, and it was "all off." It was resolved to go to Germany for the principal soloist. So Madame Katharina Fleischer-Edel, of the Hamburg Stadt Theatre, was selected as prima donna. On her recommendation Willi Birrenkoven, tenor, and Max Lohfing, basso, were also engaged, and the committee selected Madame Louise Homer to sing the contralto parts. As an understudy contingent Mrs. William D. [illegible], Mrs. Oscar Bollman, and Messrs. John and James J. Rohan and Mr. Edwin L. Burdick, all of St. Louis, were easily secured, and it was largely to their secondary efforts that the local Festival Chorus of 5,000 voices got along so well when the concerts were given. Besides this local mixed chorus there was a St. Louis Children's Chorus of 3,000, and the Saengerfesters came in with a 3,000-voice contingent besides. Liberal Arts Hall was fixed up inside with a framework of thin lumber, and an attempt at a sounding-board over what, by courtesy, was called the stage. To the surprise of all there was no echo to speak of, although toward the south end of the place the solos sounded a bit thin. The audiences were invariably late in arriving and nervously anxious about leaving, with the result that the moment of comparative quiet in the house was the twenty minutes before half-past nine at night. Constant shuffling of feet and the ill-suppressed cries of the fan and souvenir hawkers—nobody had the hardihood to give these pests merited treatment—interfered with reasonable enjoyment of the programme, in which there were some very fine numbers. The orchestra from first to last was the mainstay of the musical part of the affair. Next in importance, musically, was the children's chorus of the St. Louis public schools, which was undeniably and all-round beautiful. The "a capella" singing of the visitors was good, but the size of their chorus numerically was enormous compared with the volume of sound it emitted. Max Lohfing, the basso, was easily the best of the soloists. His aria from "The Jewess" and his selection, "Within These Holy Walls," were superb efforts. Madame Fleischer-Edel has a strong, vibrant, not very flexible voice, which reflects her long association with Wagnerian opera. She is a very capable but not a very fetching soprano. Herr Willi Birrenkoven, the tenor, must at one time in his vocal career have been a baritone, for the baritone quality is all over his work, and he strained perceptibly at the high notes. He gave the "Prize Song" from Die Meistersinger, with good but not electrifying effect. Madame Homer was known to all the regular and most of the irregular concert-goers. Her voice was entirely inadequate to the vast inclosure she had to fill, but her demeanor on the stage, which was at times in startling contrast to the indifference and superciliousness of the foreign contingent, won her many friends. She should never have undertaken "Die Allmacht," by Schubert, at least not so soon after we had heard it from the [illegible] of German contraltos, Frau Ernestine Schumann-Heink. In the orchestra were such well-known men as Bruno Steindel, first 'cellist; Max Bendix, concert-meister; a bassoonist whose name I did not get; Herr Schuecker, first harpist, and a host of others too numerous to mention. There were some forty-five first and forty second violins, fifteen 'celli and eighteen double-basses, and a trombone, trumpet and French horn section simply enormous for resonance and beauty of tone. As I said before, they knew their business so well that neither Director Stempf nor Director Lange, who had never swung the bâton over more than sixty men, could put them out. Director Ernst best knew his business in this relation and gave a very fair reading of "Siegfried's Tod" and the "Tannhauser" overture. Saturday the social part of the Fest closed with a people's picnic on the old Fair Grounds in North St. Louis. The 17th, 18th, 19th and 20th of June, 1903, will long be remembered in and about St. Louis as the days of the great Saengerfest, the Saengerfest without a deficit, the Saengerfest without a tumble-down Saengerfest Hall, the Saengerfest with a surplus. The president of the Fest, Otto F. Stifel, the brewer, saw visions of a $15,000 shortage and was making arrangements to meet it. Now the question is, "What shall we do with all the money we got so easily from the good people of St. Louis, who were tired of the flood in the river just when we were ready with the music of the thirty-first National Saengerfest?"

At [illegible] Park, June 8-13, the stock company offered The Phenix, and pleased good crowds despite the fact that the high waters of the Mississippi was the greatest attraction in South St. Louis at that time. The play was splendidly fitted to Mr. Beggs, the popular leading man.

J. A. NORTON.

PHILADELPHIA.

Good Business at the Theatres—Keith's Vaudeville—Theatre Chat.

(*Special to The Mirror.*)

PHILADELPHIA, June 22.

The cool weather of the past week has favored the three theatres still open, with equally good prospects for the present week, as the openings to-night all enjoy big business.

The [illegible] Theatre Stock company appear in a double bill, Dr. Bill and A Woman's Won't, in

HARRY LEIGHTON

Photo by Moore Theatre Studio, New Orleans.

Harry Leighton, known from Maine to California by his impersonation of the star parts in The Prisoner of Zenda and Rupert of Hentzau for the last three seasons, has just closed contracts with Ernest Shipman's Attractions to enact the role of Orlando in one of the As You Like It companies to go out the coming season under that management. Mr. Leighton is a trained athlete and will make a special feature of the wrestling scene. He will have the stage direction of the play. Commencing Easter Monday night he will be starred in a production of Othello or Richard III for a spring tour of eight weeks, which will be a test and possible forerunner of a continuance of the same the following season. Mr. Leighton has been for years associated with the romantic and legitimate drama, and a new play suited to his personality is being prepared with a view to a special production some time in the near future. He will commence rehearsing one of the As You Like It companies about Aug. 1.

which Alice Johnson makes her reappearance with the popular organization. Sweet Lavender June 29.

At Keith's New Theatre an array of new features attracts prominent notice. Frederick Bond and company in My Awful Dad; Frank Bush, Co'Vas and Shea, Mr. and Mrs. Robyns, Alfred Arnold, Collins and North, Hynes and Ross, Roberts Poor, Two Craigs, Clifford and Dixon, Hector and Davis, Strauss and Young, Zara and Stetson, Lozano and St. Claire, Keith's motion pictures.

The Lyceum Theatre presents Little Egypt Burlesquers for week, with two skits, The Outing Party and Marsden's Troubles. The olio includes William Snyder, Washburn and Flynn, Kid Leighton, Rich and Walker, Orcutt and Weller, the Hanleys. Big business is the rule. London Gaiety Girls June 29.

The weather is against the parks, it being too cool and wet; but their time will come. Chiaffarelli with his band of forty-two pieces is at Chestnut Hill Park. At all the others the attractions are unchanged.

Miller and Kaufman's special stock company at Young's Pier, Atlantic City, presents Chase's version of Resurrection this week, with Leonora Von Ottinger as Maslova. S. FERNBERGER.

WASHINGTON.

The Berger Company Closes—Doings at the Capital.

(*Special to The Mirror.*)

WASHINGTON, June 22.

The third week of the season of the Columbia Theatre Stock company was ushered in to-night with a delightful presentation of Robertson's Caste, which received the decided approval of a large audience. Eugene Ormonde again appeared to fine advantage, giving an admirable performance as George D'Alroy. Wallace Worsly, a new addition to the company and a prime favorite, played Captain Hawtree with fine discretion. Robert V. Ferguson made a hit as Eccles, as also did Geoffrey Stein as Sam Gerridge. Alida Cortelyou was a charming and winsome Esther Eccles. Grace Atwell was an attractive Polly, while the Marquise de St. Maur of Alice Butler was a capable and conscientious portrayal.

The Mascot as presented this week by the Aborn company at Chase's bids fair to rival the best of the operatic productions of the season at this house. The work is made doubly attractive by the return to the stage, if but for a week, of the talented comedian, Milton Aborn, as Prince Lorenzo, who takes the place of Harry Brown, who is too ill to appear. Mr. Aborn's performance was a capital fun-maker and he had a capable assistant in Frank Wooley as Rocco. Dorothy Morton made a successful appearance as Bettina, and other favorites were Grace Rutledge as the Princess Fiametta, Kate Uart as Frederick, Robert Dunbar as Pippo, and Fred Frear as Dr. Tobasco. Next week concludes the season, when The Singing Girl will be presented.

Saturday night brought to a close the successful nine weeks' stock engagement of the Berger company at the Lafayette Opera House. The house will be dark for a week, reopening next Monday for a season of musical comedy, with The Giffen Musical Comedy company, selecting The Girl From Paris as the opening bill.

Ormond H. Butler is spending several weeks in this city with his family. Mr. Butler, who was business-manager for the last two years with Stuart Robson, will be on Charles Dillingham's staff next season, having charge of the business interests of the tour of Maxine Elliott.

Washington is going to have a regular old-fashioned Fourth of July celebration with the usual features, omitting the reading of the Declaration of Independence, of a monster military parade and a big display of fireworks. There are several fireworks companies in the competition, but Ben Stern, of the Pain's company, who is here before the committee in charge, seems to have the inside track in the winning, his programme covering nearly thirty numbers of the latest inventions in pyrotechnic display.

Charles A. Shaw, treasurer of the Empire Theatre, New York, is spending a part of his vacation with his parents at their home in this city.

Kernan's Lyceum Theatre presents as an attraction to-night The Fads and Follies Burlesquers, in place of Reilly and Woods' Big Show, as mentioned in my last week's wire. A peculiar announcement is made for next week following—Pat Reilly and His Own Company.

Fred Wilson, formerly of the Empire Theatre here as treasurer-in-chief, is now engaged in looking after the box-office affairs of the Lafayette Theatre, Buffalo, N. Y.

Ruth West, of this city, is an engagement for Francis Wilson's company for next season.

JOHN T. WARDE.

CINCINNATI.

The Chester Park Opening—Improving Robinson's—Gossip.

(*Special to The Mirror.*)

CINCINNATI, June 22.

This week we have nothing to do theatrically except look forward to the opening of the Chester Park Opera company's season next week. Il Trovatore will be the bill, and about the best Summer company that has yet been seen here will be engaged in its rendition. Among the principals will be Anna Lichter, Elvia Crox Seabrooke, Bernice Holmes, Lloyd D'Aubigne, Walter Wheatley, Thomas Sinclair Gore, Francis Motley, and William Schuster. The advance sale began this morning with a rush.

Will S. Heck has resigned as general manager of the General Amusement Company, of this city, which has a number of Summer attractions, street fairs, etc., on the road. Charles B. Arnold succeeds him.

Workmen have commenced the task of building a fire wall between the stage and auditorium at Robinson's, and a number of other important changes and improvements will be made incidentally. Notwithstanding the almost continuous chain of misfortunes that has marked the career of this house in recent years, its owners are gamely determined to leave nothing undone that will add to its attractiveness and help it to deserve success.

Louise Schmidt, who has been leading woman and manager of the German Theatre here for a number of years, was wedded 11 to Louis C. Frei, a wealthy merchant of this city, and the happy couple will spend the honeymoon in Europe. She announces her definite retirement both from the stage and from the management of the company, which will next year be solely in the hands of her brother, Otto Ernst Schmidt.

H. A. SUTTON.

SOCIAL DAY AT THE LEAGUE.

Mrs. E. A. Studwell, chairman of the Reception Committee, inaugurated a pleasing new feature for the League social yesterday afternoon by holding the reception informally in the little theatre of the club house. The new president, Mrs. Arden, and the retiring president, Mrs. Knowles, were both present. Cora Williams, chairman of music, directed the programme. C. B. Hewett pleased with two piano numbers. Suzanne Westford sang a number of typical and coon songs entertainingly. "Ariette" and "I'll Wait For Thee" were rendered by Cora Williams with purity of tone and artistic finish, Louise Reimer playing a delicate accompaniment. Louise Vallentine's soprano solo was warmly received, and Helen Schlesinger sang two contralto soli, revealing a delightfully rich sympathetic quality of voice. Some of the callers were Lavinia Shannon, Grace Addison, Anna Lovell, Mary E. Stone, Amelia Summerville, Anna Gould, Etta Proctor Otis, Rosalie De Veaux, Henrietta Oldcastle, "Aunt Louisa" Eldridge, Anne Warrington, Stanley Hawkins, Mrs. C. H. Childs, Mrs. Mary Barker, and Amelia Wood Holbrook.

Boyd Davidson has offices: 134 W. 40th St. • •

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fourth annual service of the New York Chapter of the Alliance was held in St. Chrysostom's Chapel, Seventh Avenue corner Thirty-ninth Street, on Sunday evening, June 21. A large and appreciative congregation, the majority being of the dramatic profession, attended. The service was intoned by the Rev. Canon Knowles. The Rev. Francis J. Clay Moran read the lesson. The Venerable Dr. Nelson, Archdeacon of New York, preached the sermon. The music was especially fine, being rendered by the large vested choir of men and boys. The Rev. Father Sill, Vicar of St. Chrysostom's and Dean of the Order of Chaplains of the Actors' Church Alliance, closed the service with Collects and Benediction. In introducting the preacher, the Vicar made a brief reference to the fact that the annual services had thus far been held in St. Chrysostom's and he trusted that the members of the dramatic profession, as also those of church membership who came up to this house of God to unite in worship and praise, felt that they had come home. The subject of the sermon was "Pleasure." Extracts from the sermon will be published next week in THE MIRROR.

The June reception of the New York Chapter will be held in St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, on Thursday evening, June 25, at eight o'clock. A special programme is being arranged for the event, and members of the Alliance have the privilege of inviting two friends.

Cora Tanner poured tea at the headquarters last Thursday afternoon, and among those present were "Aunt Louisa" Eldridge, Harry Leighton, Harriette Weems, Benjamin Chapin, Mrs. Hudson Liston, Anita Cypriot, Seymour Jewett, Maude Amanda Scott, Mrs. John E. Ince, Peter Flint, Elizabeth Post, and Charles T. Catlin. Tea will be served this Thursday afternoon as usual.

The Boston Chapter held a service recently in the Church of the Good Shepherd, Boston. Susanne Roccamoro, of the Bijou Musical Comedy company, sang the anthem, and John W. Early sang the offertory. William Saxley, representing the orchestra, played Handel's largo and Claudena Eckles acted as organist. Thus outside of the prayers and sermon members of the profession conducted the service. The Rev. G. J. Prescott preached the sermon.

DEATH OF MAJOR POND.

Major James Burton Pond, the well-known manager of lecturers and musicians, died at his home in Jersey City on June 21 from the effects of a surgical operation, performed on June —, in which his right leg was amputated. The immediate cause of his death was heart failure. Since early in May Major Pond had suffered from an ulcer on his foot. Gangrene set in, and to save his life his physicians decided to amputate his leg. The operation was thought to be successful, but on Saturday Major Pond began suddenly to grow weaker and on the following day, at four o'clock in the afternoon, he died. At his bedside were his wife, his son and his daughter.

Major Pond was among the most widely known men of his time and for many years he stood at the head in his particular line of endeavor. He was personally acquainted with scores of men and women of genius in America and in Europe, and he had thousands of friends in all walks of life. The keynote of his character was optimism. He embarked time and again upon managerial ventures that seemed to give but little promise, and by virtue of his own enthusiasm he carried them through to success. He was the commander-in-chief on the American lecture field, and he did more than any other man to bring that form of profitable entertainment into popularity. He was also himself a lecturer, and he was the author of several books.

Major Pond's career was one of unusual interest. Born in Cuba, Allegany County, N. Y., on June 11, 1838, he went with his parents when a lad to Wisconsin and there worked on a farm and received his education in a country school. At the age of fourteen he was apprenticed to a printer, and after learning that trade he worked at it in a number of Western cities. In 1860 he became the owner and editor of a newspaper in Wisconsin, but he sold out the property a year later to go to the front, in the Civil War, with the Third Wisconsin Cavalry. He was promoted rapidly for valiant service and before the close of the war he was made a Major.

In 1874 Major Pond, with George Hathaway, purchased the Redpath Lyceum Bureau in Boston, and in 1879 he came to New York and founded the bureau that he managed up to the time of his last illness. Among the celebrities whose lecture tours he managed were Henry Ward Beecher, Wendell Phillips, John B. Gough, Rev. Dr. Joseph Parker, Frederick Douglass, Canon Kingsley, Wilkie Collins, Charles Bradlaugh, Matthew Arnold, Archdeacon Farrar, Henry M. Stanley, Max O'Rell, Dean Hole, Ian Maclaren, Sir Edwin Arnold, William Parsons, Mrs. Annie Besant, Sir A. Conan Doyle, Archibald Forbes, Frederick Villiers, F. Marion Crawford, Hall Caine, R. A. Proctor, Anthony Hope, George Augustus Sala, Israel Zangwill, Justin Huntley McCarthy, M. P.; Mark Twain, Rev. T. De Witt Talmage, Madame Sarah Grand, Josh Billings, Bill Nye, George W. Cable, Anna E. Dickenson, Julia Ward Howe, Charlotte Cushman, Clara Louise Kellogg, Mrs. Mary A. Livermore, Mrs. Maude Ballington Booth, Miss Helen Potter, Emma Abbott, Ann Eliza Young, Richard Le Gallienne, Winston Churchill, Thomas Nast, William Lloyd Garrison, Charles Sumner, Booker T. Washington, Lieutenant Robert E. Peary and Walt Whitman.

He was a member of the Manhattan Club and the Lotus Club of New York, the Hamilton Club of Brooklyn, the Carteret Club of Jersey City, the Aldine Association, the Loyal Legion, and the Grand Army of the Republic.

The funeral services will be held to-day (Tuesday) at Major Pond's late home in Jersey City, and the burial will be made in Woodlawn Cemetery.

THE BROOKLYN STAGE.

THE STOCK COMPANIES.

The closing week for the Spooner Stock company at the Bijou Theatre—the last of the stock companies to close this season—was a gala one. Packed houses were the rule throughout the week. The offering was I. N. Morris's comedy drama, Matilda, which had never before been seen in Brooklyn. The play was reviewed at length in THE MIRROR when it was first produced by the Neill Stock company, at the Metropolitan Theatre, Minneapolis, in June, 1898. The entire company was pleasing, but to Harold Kennedy, the versatile comedian, is due the larger share of praise for his commendable work as "Snapper." His disguise in the last two acts was inimitable. Cecil Spooner played the title-role and scored an immense hit. She was greeted with round after round of applause at every performance. Edna May Spooner, in the role of Constance Lamb, also scored. Mrs. Spooner was seen in the part of Lady Arabella Jerlyngham, and won favor. Augustus Phillips was a good Lord "Jerry" Jerlyngham. The rest of the company was well cast up, as follows: Robert Hanson as Sir Duncan Claymore, Ben F. Wilson as Peter Bulfinch, Hal Clarendon as Bolsum, Frank Lindon as Dr. Short, W. L. West as Dr. Lamb, Charles C. Palmer as the Steward, and Jessie McAllister as "Cheate." A number of specialties were introduced during the action of the play, including singing and dancing by Edna May Spooner and Cecil Spooner, singing by Harold Kennedy, and singing and dancing by Jessie McAllister and Miss Cecil. Between the acts Claude Thardo sang a number of the season's popular songs. The floral display was noteworthy. Last Monday evening the entire company tendered a benefit to Edna May Spooner that resulted in a large pecuniary success.

CALDER JOHNSTON.

OPERA AND VAUDEVILLE.

The Orpheum presented Wang as last week's offering, and, aged as this good old opera is, it drew large and appreciative audiences. John L. Hastie as Wang scored a decided hit. He has a Dan Daly style of delivery to his lines and business, which was the one

for a constant laugh. Norma Kopp, clothed in all the swagger of the independent youth, was most captivating in the role of Nutaya and greatly pleased in her songs. William F. Danforth was capital as Colonel Robert Fracasse, and Ben Lodge as Pepat was an excuse for a good laugh every time he put in an appearance. Bessie Fairbairn, Madge Lawrence, Sabery D'Orsell, and W. G. Shelley were all well received. Estelle Wilmot, who has been attracting much attention in her clever chorus work, appeared as the Messenger Boy and scored a hit. This week, The Singing Girl.

Manhattan Beach will be under way by June 24, when Pain's Fireworks Carnival, The Last Days of Pompeii, will open. The Sultan of Sulu will open at the theatre June 27, with other big attractions to follow. Shannon's Twenty-third Regiment Band is the present offering there.

Notwithstanding the inclement weather, Bergen Beach has been enjoying unusually good patronage. H. C. De Muth, formerly in charge of the press and amusements at Olentangy and Minerva parks, Columbus, O., for the past three years, has been engaged as superintendent, and there is every hope that under his regime Bergen Beach will be a success. The Casino has at present in The Telephone Girl one of the biggest hits in its history. The cast is good and includes Dunman Maley, who is ably creating the fun in Louis Mann's old role of Hans Nix. Florence Gear is properly coy and captivating as Estelle and pleases in her vocal work, as does also Fred Jarvis, who ably fills the role of Dick Marvel. Arthur Conrad and Mamie Keough are playing the kid parts and are making the biggest kind of a hit in their clever dancing. The balance of the cast and the pretty telephone girls, all in new costumes, make out very well. The Pier, Trocadero, Ferris Wheel and other amusements are all receiving good patronage.

Coney Island is being favored with its usual immense crowds. Henderson's Music Hall is still running its capital bills. This week's includes Klein, Ott Brothers and Nicholson, Laura Comstock and company, Jones, Grant and Jones, Palfrey and Hilton, Three American Stars, Yalto Duo, Barry-Wolford Trio, Nevada Farrington, the Zarnes, Joe Morris, May Walsh, Harry Linton and Lawrence Sisters, Phyllis Gilmore, Lytton and Littlefield, and Emerson, Emmons and Emerson.

At Brighton Beach this week are Jessie Couthoui, Victor Moore and Pearl Hight, Ten Ichi Troupe, Al. Lawrence, Meredith Sisters, and Ollie Young and Brother.

At Rockaway Beach Walter Dean's magnificent new Marionette Theatre is creating much talk, and is well attended. Morrison's Theatre will open June 28 with the following bill: Fulgora, Madge Fox and company, William Cahill, Artie Hall, Terry and Elmer Trio, Joe Morris, Swan and Bombard, and Billy Myer and company.

GEORGE TERWILLIGER.

THE SIRES IN CONTEMPT.

James R. Kiernan, the receiver of the Greater New York Amusement Company, which failed when managing the New York Theatre three years ago, has been granted by Judge Bishop in the Supreme Court an order declaring the Sire Brothers—Leander S., Meyer L. and Henry B.—in contempt of court and fining them $59,000 for property of the old company which they did not turn over to the receiver as ordered to do by the court. In December, 1900, Mr. Kiernan was appointed receiver of the company, and the Sires, who were the incorporators, were directed to give him charge of the property. Instead, it is alleged, the company transferred the property to the Sires personally and to the Fifth Avenue Real Estate Company.

OBITUARY.

Nellie Keeler, who traveled with Barnum's Circus for several years as "The Indiana Midget," died of consumption at her home near Versailles, Ind., on June 17. She was born in 1875 and weighed seven ounces at her birth. When eleven years old she weighed eleven pounds. When she reached the age of twelve she began to grow rapidly and forced to retire from the "freak" world.

Francis X. Whitney, the son of Betty R. and the late William Whitney, died at Mulford, Pa., on June 12, at the age of twenty-three years. Funeral services were held at the Cathedral, in this city, on June 16. Mrs. Whitney before her marriage was the popular dancer, Mlle. Betty Rigl.

Nathan M. McDowell, father of Edward N. McDowell, the manager, died at Atlantic City, N. J., on June 18.

Ex-Congressman Herman Peris Rother, father of Maybelle and Florence Rother, died after a lingering illness at Norfolk, Va., May 28.

Mrs. James Parr, mother of Albert Parr, died at her home in this city on June 15.

Born.

GLASSMIRE.—To Mr. and Mrs. Augustin Glassmire, at Williamsport, Pa., on June 17, a daughter.

Married.

ARTHUR—CAHILL.—Daniel V. Arthur and Marie Cahill, on June 18, in New York city.

BJORKSTEN—STRICKLAND.—Theodor Bjorksten and Martha Strickland, at Elizabeth, N. J., on June 19.

FREI—SCHMID.—Julius C. Frei and Loise Schmid, in Cincinnati, O., on June 11.

HART—LESCHMAN.—Dr. G. L. Hart and Mabel Leschman, at Minneapolis, Minn., on June 14.

HARTEL—EMLEN.—Andreas Hartel and Ellen Goddard Ewing Emlen, in Philadelphia, on June 11.

HUBBELL—LORD.—Raymond Hubbell and Helen Lord, in New York city, on June 16.

O'NEILL—DERICKSON.—Francis O'Neill and Marie Grace Derickson, in New York city, on June 16.

RUSSELL—WEYMER.—Edward F. Russell and Julia A. Weymer, in Paterson, N. J., on June 17.

WEINGARTNER—DREYFUS.—Felix Weingartner and the Baroness Fedora von Dreyfus, in Munich, on June 18.

Died.

POND.—Major James Burton Pond, in Jersey City, N. J., on June 21, of heart failure; aged 65 years.

KEELER.—At Versailles, Ind., on June 17, Nellie Keeler.

PARR.—Mrs. James Parr, mother of Albert Parr, June 15, at her residence, 221 West Forty-first Street.

WALSH.—John C. Walsh, at the Actors' Fund Home, Staten Island, on June 19, of a complication of diseases, aged 66 years.

WHITNEY.—Francis X. Whitney, on June 12, at Mulford, Pa.

ZIMMERMAN.—At Indianapolis, Ind., on June 18, William Zimmerman.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

REDUCTION

WAR OF WEALTH

FOR REPERTOIRE.

5 A PERFORMANCE

ALICE KAUSER,

1432 Broadway, New York.

FRED MARSDEN PLAYS

For Sale.

For Stock.

For Repertoire.

ALICE KAUSER, 1432 Broadway, New York

All over the civilized world

THE IMPROVED

BOSTON GARTER

IS KNOWN and WORN

Every Pair Warranted

The Name is stamped on every loop—

The Velvet Grip

CUSHION BUTTON CLASP

Lies flat to the leg—never Slips, Tears nor Unfastens

ALWAYS EASY

Send 50c. for Silk, 25c. for Cotton, Sample Pair.

Geo. Frost Co., Makers, Boston, Mass., U.S.A.

REFUSE ALL SUBSTITUTES

Write, enc. 10 stamps to CHAS. E. HESS, Rochester, for The Art of Making Up.

JOHN E. KERBY

and

HALSEY C. DEBAUD

LEADING

Theatrical Architects

452 Fifth Ave., cor. 40th St.,

NEW YORK CITY.

"Up-to-date" plans and estimates made on short notice.

Drop us a line and we will see you in any part of the country.

PATENTS

Quickly secured. OUR FEE DUE WHEN PATENT OBTAINED. Send model, sketch or photo, with description for free report as to patentability. 48-PAGE HANDBOOK FREE. Contains references and full information. WRITE FOR COPY OF OUR SPECIAL OFFER. It is the most liberal proposition ever made by a patent attorney, and EVERY INVENTOR SHOULD READ IT before applying for patent. Address:

H. B. WILLSON & CO.

PATENT LAWYERS,

Le Droit Bldg., WASHINGTON, D.C.

M. Stein's

COLD CREAM

6th AVE. COR. 27th ST. NEW YORK

ALWAYS STAYS FRESH

SENT POST PAID UPON RECEIPT OF PRICE

R·I·P·A·N·S Tabules

Doctors find

A good prescription

For mankind

SEARS — TYPEWRITING

Plays, $8.00 Carbon Copies of Plays, $1.00

Set of Parts, $8.00 Circular Work a specialty.

Telephone 4671R—38 St. 120 W. 42d St., N. Y.

LOUISE VALLENTINE

AT LIBERTY.

Musical Comedies preferred. Boys, Ingenues or Character Soubrettes. Singing and good dancing. Address 6 Cedar Ave., Morris Heights, N. Y. City.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)

HARRISON GREY FISKE,
OWNER AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Theatrical Production Specialties. Quarter-Page, $20; Half-Page, $35; One Page, $60.

Professional Cards and Managers' Directory Cards, 25 cents all lights line, single insertion; $1.50 a line for three months. Four lines the smallest card taken.

Building Blocks (quarter, ½, or 3/4), 10 cents a line.

Charge for inserting Portraits furnished on application.

"Preferred" positions and black-and-tints subject to extra charge.

Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscriptions, $5.20 per annum, postage prepaid.

Telephone number, 725, 18th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pull Mall American Exchange, Charing Cross, Regent St.; Brentano's Publication Agency, 37 Rathbone St., W. In Paris at Brentano's, 37 Avenue de l'Opera. In Liverpool at Lafourcade, 62 Lime St. In Berlin, Asschenbach, Postdam & Co., Mauer St. The Trade supplied by all News Companies.

Remittances should be made by Cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - JUNE 27, 1903.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR *from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.*

COURTESY AND CRITICISM.

THE JONES-BOURCICIER-WALKLEY controversy over the shutting out of the last-named, as critic of the London *Times*, from the Garrick Theatre, on the occasion of the production of a JONES play, because, as alleged, Critic WALKLEY formerly had treated JONES with scant courtesy, or with no courtesy at all, as a playwright, had hardly ended when another controversy arose involving the *Times*, its critic, its publisher, and the manager of MARTIN HARVEY on behalf of that actor. The matter and manner of the later controversy have stirred up London newspaperdom and actor folk in that metropolis greatly, and the case is worthy of special note, as it bears on rights and courtesies as between the ancient and honorable institutions indirectly involved, to wit, journalism and the theatre.

Mr. HARVEY, about to appear at the Royalty Theatre in his new play, The Exile, sent the usual first night seats to Critic WALKLEY, of the *Times*. The critic sent back a check in payment for the seats, with a note to the effect that thereafter the *Times* purposed to pay for all the theatre tickets it should use. Whereupon the manager for Mr. HARVEY addressed a note of inquiry to the publisher of the *Times*, and received in reply a confirmation of the critic's position, with the added information that the *Times'* position in the matter was understood by other leading actors of London, who had acquiesced in the rule. Inclosed with the letter of the publisher of the *Times* was a circular that was understood to have been forwarded to all managers of theatres in London, as follows:

As you are probably aware, it has recently been maintained that the free seats accorded on first-nights to the press are a "courtesy" and nothing else. If this view is accepted it follows that the dramatic critic is merely a guest who must observe toward the performance the attitude of absolute indulgence which would be proper for a similar entertainment in a private house, and anything in the nature of criticism would be precluded. In these circumstances we think you will readily understand that, in view of the just expectation of our readers for independent comment upon public performances of plays as upon all other public events, we find the system of invitation tickets, courteous though it is no doubt in intention, too embarrassing to our liberty to be any longer acquiesced in. We accordingly propose to revert to our old practice of paying for all the theatre tickets which we assign.

As has been related by the London correspondent of THE MIRROR, other letters passed between the publisher of the *Times* and the manager for Mr. HARVEY, the former trying to fortify his position and the latter to point the illogical claim in the circular that the dramatic critic must "observe toward a performance the attitude of absolute indulgence" when a "guest," calling attention to the fact that the critic of the *Times* formerly, when viewing a performance from seats presented to him, had quite severely criticised Mr. HARVEY and his plays.

On the whole, it would seem that the actor and his manager had the advantage in this controversy with the *Times* and its critic. There is no reason to doubt that the former controversy with Messrs. JONES and BOURCICIER on the part of the *Times* led that newspaper to adopt the system of paying for its tickets. But this departure from a long and honorable custom did not and does not by any means dispose of the fact that the *Times* had for many years accepted courtesies from theatres, or of the fact that while sitting in free seats from time to time its critics had felt free to say what they pleased about actors and plays thus witnessed. The position of the *Times* in all the circumstances would appear to be untenable. The custom of sending seats to critics for first nights has been so long in vogue that no significance like that suggested in the *Times* circular now attaches to it. It would be difficult to find in any large city any critic of note whose expressions on plays and players are at all influenced by the fact that he attends the theatre by courtesy of the management. The fact that plays are criticised almost commonly by writers of reputation with absolute freedom serves to controvert any claim that this time honored courtesy is anywhere regarded in the nature of a bribe to influence favorable writing.

VANITY.

AMONG the amusing traditions of the stage there are many that relate to the vanity of players in the matter of precedence "on the bills" and in other details of professional association. There is a certain type of actor who imagines that due deference to his dignity includes the placing of his name first in all circumstances, and the more insistent persons of this sort in the profession are apt to take offense at trivial things in which there can be no possible intention to reflect upon the legitimate importance of such persons.

An incident that shows the extreme sensitiveness of some actors in this respect occurred not so many seasons ago in New York, at a theatre that numbered in its company an actor who always insisted that, after the star of the organization, his name should lead all the rest. According to his contract with the management this actor was to be "featured" in all the propaganda of the enterprise, and he saw to it that his "rights" were religiously respected. His insistence, however, one day took on a comic aspect from all other viewpoints, although it was evident that he saw nothing amusing in it. A "call" for a rehearsal had been posted in the usual place, and by the carelessness of the young attache who wrote the call the names of those desired to be present were not in the order that the featured actor thought the proper order. His name was second instead of first, and the protest that he made in the premises was earnest and vigorous. His dignity was saved by the posting of another call with the names of the actors in their professional sequence.

When real actors are so particular in this matter it is not to be wondered at that amateurs also stand upon their dignity on occasion. An amusing case of wounded dignity and its unexpected results comes from the West. An amateur company composed of members of the smart set of Oshkosh, Wis., was organized to produce a play of local authorship. At the last moment the company was disrupted and the enterprise abandoned because one of the women that belonged to it refused to play. Her refusal was based on the ground that her name should be first on the programme. The name of a rival social leader had been placed first instead, and chaos ensued.

This was not the end of the matter. Other amateurs—although their social prominence is not vouched for—wrote a comedy founded on the incident, and called it Something Doing About Nothing. Of course the new play caricatured the persons who had been prominent in the row over the first play. It is evident that the persons caricatured for their action that prevented the representation of the original play got together, for the promoters of the sequel play, it is said, were bribed to forego its representation by the payment of a large sum of money.

Quarrels about precedence are far more excusable in persons engaged in amateur stage work than they are among professional actors, who should be above such things. Unfortunately, the professional actor often is as sensitive in this matter as the newest amateur could possibly be. There is one fact that should be remembered, however, and that is that really great actors place no unusual stress on the prominence of their names. The actor not really great may answer that the great actor does not need the extra emphasis on his name that is relied upon in the printing by the merely prominent player. That is true. But on the other hand there never yet has been invented type large enough to give an actor fame. The actor's work alone does that.

JOHN C. WALSH DEAD.

John C. Walsh, the old-time actor, prompter and copyist, died at the Actors' Fund Home on Staten Island on June 18, of a complication of diseases. He had been an invalid for ten years, during nearly all of that time had been cared for by the Fund. Among players of a generation ago he was widely known. His services to the stage, though modest in their way, were both efficient, valuable, and through all his life he commanded the respect and esteem of his associates.

Mr. Walsh was born in New York—next door to the Old Bowery Theatre—in 1837. In his boyhood he became associated with many prominent actors of the day, and through them he picked up considerable knowledge of the art of the stage. In 1859 he first became regularly connected with the theatre by taking a position as dresser for Edwin Booth. When occasion offered he also played small roles in support of Mr. Booth, first at Burton's New Theatre and later at the Winter Garden. After leaving Mr. Booth Mr. Walsh played second old man for a season at Purdy's National Theatre, and he was then engaged in a similar capacity at the Bowery Theatre, under Edward Eddy. He remained at the Bowery for several seasons and then joined the stock company at Niblo's Garden, where he played in support of Wallack, Wheatley, Davenport, and other noted stars. After that he played at the old Olympic and at Laura Keene's Theatre. In 1884 Mr. Walsh joined the Boston Theatre stock company, with which organization he remained for two years, and he then became a member of the company at Barnum's Museum. During the next few years he appeared in almost every important New York theatre, and in 1891 he played the role of Stingo in the notable revival of She Stoops to Conquer at Wallack's Theatre.

When the old stock companies went out of existence Mr. Walsh, like most of the actors of the time, became a traveling player. He played the father in My Sweetheart, supporting Minnie Palmer for several seasons, and in 1898 he supported Annie Ward Tiffany in The Stepdaughter. In 1899 he made his last appearance on the stage at the Star Theatre, New York, in support of William H. Crane.

During Mr. Walsh's professional career, which covered a period of thirty-four years, he worked at various employments connected with the theatre besides actual acting. He was prompter in many notable productions, and he was at one time the principal play copyist in New York. He was a fine penman, and his services were always in demand until the typewriter came into general use. Many of his copies of notable plays are doubtless still in existence in collections of theatrical treasures.

Ten years ago Mr. Walsh broke down in health. He had ruined his eyesight by his diligent work as a copyist, and his strength gave way under a nervous malady. For a time he struggled bravely to make a living with his pen, but was soon obliged to give up and to accept the aid of the Actors' Fund. He was for several years a Fund patient at the Home for Incurables at Fordham, and when the Fund Home was opened a little more than a year ago he was received there as the second guest. He was always most appreciative of the care bestowed upon him by the Fund, and embraced every opportunity to speak in enthusiastic praise of that institution.

In his latter years Mr. Walsh gave a great deal of thought to religious matters. He was a deep student of the Bible, and devoted most of his time, while at the Actors' Fund Home, to study and thought. On almost every pleasant day he sat on the bank of the little lake at "Beechlawn," apparently fishing but really giving his thought to some religious subject. His room in the Home was decorated with illuminated scriptural texts—the work of his own hand—and with flags and patriotic emblems. He was a devout Christian and an ardent patriot.

The funeral services were held at the Home, and the remains were buried in the Walsh family plot in Greenwood Cemetery.

LAWRANCE D'ORSAY.

Lawrance D'Orsay, who has made such a tremendous hit as Lord Cardington in The Earl of Pawtucket at the Manhattan Theatre, was born in North Hamptonshire, England. He came of a family of lawyers, but in order to escape the dryness of Blackstone, took to the stage. He made his first appearance at the Marylebone Theatre under the management of that old-time actor, Caven West. In the course of time, after experiencing many ups and downs which are not in accord with the luxury of an English nobleman, he reached London and became a fixture at the Imperial Theatre, Westminster, now Mrs. Langtry's Theatre. After that he appeared in nearly every theatre of note in London. After a while, when a manager wanted an exaggerated type of an aristocrat to be portrayed, he sent for Mr. D'Orsay, and thus before long he became identified with that line of business. He first visited this country with Minnie Palmer, playing the part of Dashtall in My Sweetheart. On his return to England he played with George Edwardes, interpreting the typical Guardsman in The Gaiety Girl. His next appearance in America was when he played Lord Tamesmead in The Artist's Model. His first engagement with Charles Frohman was in My Lady Dainty and his next was in A Royal Family. Last season he was at the Empire in The Wilderspin. Lord Cardington is the most congenial part he has ever played. The instantaneous hit made by Mr. D'Orsay in this personation in The Earl of Pawtucket is now a matter of history. A fine picture of Mr. D'Orsay will be found on the first page of THE MIRROR.

THE NEW SHAKESPEAREANA.

The *New Shakespeareana* for April-July, conducted by the Shakespeare Society of New York, contains the Morgan-Platt Bacon-Shakespeare debate, which is filled with interesting matter pro and con in a controversy that many persons delight to busy themselves with. The number also is enriched with many *fac-simile* title pages of early editions of works by Shakespeare, and altogether forms a valuable literary mosaic of its kind.

AMONG THE DRAMATISTS.

Walter Montague recently produced his latest society melodrama, A Devil in Skirts, at Atlantic City. The Empire State Express and Nick Carter, the New York Detective, by the same author, will also be produced this Summer by D. Huntley-Moore Stock company.

Mrs. Carter-Harrison, of Chicago, is dramatizing an extravaganza from her book of fairy tales, "Prince Silverwings."

ITS POSITION UNCHALLENGED

Washington Post.

THE NEW YORK DRAMATIC MIRROR is now occupying an unchallenged position at the head of the dramatic journals of the country. Where a few years ago the field was disputed by another paper, THE MIRROR has in recent times forged so rapidly to the front that it has completely distanced its competitor. It has attained this position by a strict adherence to principles which govern in a newspaper as well as in an individual. No journal of this character has gone through a more bitter and determined fight than THE MIRROR in the upholding of those principles which affect the welfare and material situation of every manager and actor in the country. It has survived boycott and abuse, and has stuck to the straight and narrow path, and now can afford to smile at the feeble efforts of its enemies to discredit or injure it. There are people who are willfully blind and cannot see that the injury intended for another oftentimes recoils upon the head of the plotter. THE MIRROR has been steadfast and decent, able and fearless, and has won a notable victory in its fight for principle and fair play. It is not only the largest dramatic journal in America, but the most ably edited and the most widely circulated, and it is welcomed to the desk of every dramatic editor who esteems his calling and loves the profession for which he writes.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

T. R. P., Aurora, Ill.: James Lewis was born in Troy, N. Y. He died on Sept. 10, 1896.

G. G. L., Scranton, Pa.: El Capitan was first produced at the Tremont Theatre, Boston, on April 13, 1896.

J. H. J., New York: Charles Richman appeared in the role of Francis Ford in Augustin Daly's revival of The Merry Wives of Windsor at his theatre in New York in January, 1898.

B. R. S., Bowling Green, Ky.: We do not know of the present whereabouts of the actor you mention. Address your letter care of THE MIRROR and it will be advertised.

P. C. H., Easton, Pa.: A New Yorker was a "revised edition" of the farce, Lost Twenty-four Hours. It was produced at Hoyt's Theatre, New York, on Jan. 17, 1898. Robert Hilliard appeared in the role of Dick Swift.

A. P. A., Norwalk, Conn.: The pins you have noticed bearing the initials "T. M. A." designate the order of the Theatrical Mechanics' Association.

CONSTANT READER, Chicago, Ill.: Maude Granger made her debut as Fraisette in The Geneva Cross at the Union Square Theatre, New York, on Oct. 1, 1873.

W. M., Cleveland, O.: Dr. Claudius was produced at the Fifth Avenue Theatre, New York, on Feb. 1, 1896. It was presented for copyright purposes in London, Eng., on Jan. 29 of that year.

J. R., Syracuse, N. Y.: The Sunshine of Paradise Alley was produced at the Fourteenth Street Theatre, New York, on May 11, 1896. It was written by Denman Thompson and George W. Ryer.

L. M. G., Boston, Mass.: It would be almost impossible for you to have your play produced by this coming Fall or Winter, as most of the managers have already selected and booked their attractions.

R. R., Rochester, N. Y.: The roster of the Empire Theatre Stock company at Columbus, O., is as follows: Laura Nelson Hall, Ned Howard Fowler, Louis Albion, Fay Courtney, Gavin Harris, Francis Powers, Wilton Taylor, Kate Jepson, Roy Atwell, Louise Marcelli, George Hamilton, and Frances Bush.

A READER, Portland, Ore.: The clubs and societies of New York (professional) include The Players, on Gramercy Park; The Lambs, on West Thirty-sixth Street; the Green Room Club, on West Forty-seventh Street; the Actors' Order of Friendship, on West Forty-seventh Street, and the Actors' Church Alliance, Manhattan Theatre Building. 2. Miss Kauser conducts a play agency. She is located at 1432 Broadway.

C. S. F., Providence, R. I.: The Man from Mexico was first presented at Springfield, Mass., on April 5, 1897. It was presented in New York at Hoyt's Theatre on April 19, 1897. The cast: Benjamin Fitzhugh, Willie Collier, Rodwick Majors, M. A. Kennedy, William Lovegall, Theodore Babcock, Von Bulow Bismarck, Schmidt, John R. Maher, Richard Daunton, George F. Hall, Edward Farrar, Edward D. Tyler, Timothy Cook, Henry Herman, Louis W. H. Porter, O'Mullins, Charles Peterson, Googan, Charles Mitchell, Clementina Fitzhugh, Louise Allen, Sallie Grace, Nita Allen, Nettie Majors, Lula Taber, Miranda, Margaret Gordon.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from June 11 to 18, 1903.

AT DUTY'S CALL. By Elmer E. McFadden.

A BENGAL TIGER. By Mrs. K. Ernst.

A RED HOT ICICLE. By C. A. Stephenson.

DISPUTED GROUND. By Kenneth Seymour Webb.

FRASQUITA. By Ferdinand Harrsen.

HER FATAL SIN. By Robert Leeland. Copyrighted by Charles W. Ponda.

HER FIRST FALSE STEP. By Charles E. Blaney.

LITTLE WOODEN SHOES. By Dwight Porter. Copyrighted by William D. P. Bliss.

MISS CLARA BUNCH. By O. B. Du Bois.

MRS. PEGGY O'NEAL EATON. By Michael W. Hogan.

MOLLY DARLING. By Charles W. Doty and Joe Tucker.

ONE WINTER'S NIGHT. By Charles W. Doty.

THE SUMMER GIRLS. By George E. Hall and John A. King.

THIRTY MINUTES OF WASHINGTON IRVING'S LEGEND OF RIP VAN WINKLE. By John P. Hill.

WATCH THE BABY. By Fred Palmer Howard.

THE USHER

London correspondents have sent over here descriptions of the production there of "an adaptation of Daudet's Margot," which has created a ripple. The pervasive Frohman is said to be contemplating it with a view to securing it for production in this country.

These sapient writers and the Napoleonic manager appear to be wholly ignorant of the fact that Margot—as the drama is called in London—has been acted for an entire season in the United States, and that the American rights to it are owned here under a contract with Alphonse Daudet, made before his death, and his collaborator, Léon Hennique.

Among Daudet's charming sketches grouped under the title, "Femmes d'Artistes," is one called "La Meuteuse." He and Hennique used it as the basis of a play which was produced at the Paris Gymnase. Mrs. Fiske acquired it from the authors for this country, and played in it for a season, first under the title The Queen of Liars, afterward rechristening it Marie Deloche.

So much for the London "adaption of Daudet's Margot," and the pervasive Frohman's reported designs with respect to it.

In their efforts to invade the popular-price field of Stair and Havlin, the booking agents of the Trust are trying to induce the managers of companies of that class to sign contracts for the coming season containing the following clause:

It is finally mutually agreed, and this contract is made upon the express understanding and condition, that the party of the second part will not, except upon the written consent of the parties of the first part, book or play the attraction hereby booked in any theatre or place of amusement in the United States and Canada during the theatrical season covered by this agreement, and will only play the attraction in such theatres or places of amusement as are controlled by the parties of the first part, and for violation of this agreement the parties of the first part may cancel the time hereby booked on one day's notice, to be mailed to the last known address of the said party of the second part.

Managers of popular-price attractions that are in demand of course are refusing to admit this clause. In the first place, it would prevent them from playing in a large number of cities where the Trust has no theatres for their use, because they would be prevented from booking in the Stair and Havlin circuit, which is vastly larger and covers virtually the entire country. In the second place, they see no benefit in submitting to an arbitrary and one-sided demand that would rob them entirely of independence of action. As a matter of fact, lawyers state that the impudent clause is not only inequitable but illegal, and that in case of its application by the Trust in a case of violation all damage sustained would be collectible through the courts by the sufferer.

In a San Francisco interview the other day Cecelia Loftus uttered this bit of wisdom: "Mrs. Campbell wanted me to play with her; but you know how it is supporting a female star. She has *the* part; the leading man has the part next to *the* part, and you have what is left—which is mighty little. So I shall play with Mr. Sothern another season."

William Winter left for California on Monday. He will spend the Summer at Mentone with his invalid son Louis. Mrs. Winter and their daughter Viola have preceded him to the Pacific Coast. Mr. Winter will return early in September to take up his work for the season on the *Tribune*.

A new theatre has been projected in St. Paul on a site most suitable for the purpose. It will be built by a local capitalist and managed by a St. Paul man. The plans call for a seating capacity of 1,600 and a stage of large dimensions.

The theatre will have no affiliation with the Trust, but will play the first-class independent attractions and fill a portion of its time with a first-class stock company. It will be ready to open next season.

This new playhouse will break the Scott-Litt Trust monopoly of St. Paul, which has existed for a number of years. There is a strong probability that the persons interested in this venture will shortly be able also to announce completed plans for a new theatre in Minneapolis.

The failure of Madame Du Barry in Berlin does not mean that the Germans are inappreciative of art from whatever clime or country it may emanate. Their point of view is actually wider than that of any other European people. The French refuse to recognize any art but their own, while the Germans welcome it from every direction.

Madame Du Barry, unfortunately, was not presented in Berlin as a sensational drama, with spectacular and pyrotechnic equipment, but as a specimen of the American drama in its highest form. Naturally, it could not be accepted on that basis. One critic, apropos of this play, and citing it as an example of the best America can produce in the dramatic line, asks: "What can be be expected from a country where Mammon alone is worshipped—where the artistic impulses are crushed out by the desperate struggle for wealth and power?"

Germany, it will be remembered, extended a most cordial appreciation and patronage to Edwin Booth after London had refused to recognize his genius, and there is no doubt that Germany will generously approve any dramatic work or any dramatic artist from this country that approaches the artistic standards that prevail there.

John Hare is to appear in a new play by J. M. Barrie in London next Autumn. The usually well-informed New York Times observes in this connection: "This will be the third Barrie comedy produced in London by Mr. Frohman. The other two were The Little Minister and Quality Street, Maude Adams appearing in the principal role of each." Maude Adams has not appeared either in The Little Minister or in Quality Street in London, and The Little Minister was not produced by Charles Frohman in London.

REGARDING THE IDLE BORN.

Soon after the recent production in Chicago, by Hart Conway's pupils, of a play by Chatfield Taylor and Reginald De Koven, entitled The Idle Born, a manager in the Middle West came forward with the statement that he held a prior claim to the honor of having first produced the play since he had dramatized the story when it appeared in a magazine about a year ago, and had presented his version in the West shortly afterward.

As a matter of fact, The Idle Born was written originally as a play by Mr. Taylor and Mr. De Koven, was properly copyrighted, and was later converted into the story which was published in *The Smart Set*. The authors "novelized" their play simply for the purpose of making it known. They have since received numerous requests for permission to dramatize the story, and the one industrious manager already alluded to has ventured to combat the authors' rights in their own story and play. The Idle Born is very completely protected by copyright, and when it is produced by a professional company—as it is likely to be before long—the version used will be one that bears the sanction of Mr. Taylor and Mr. De Koven.

VIOLINIST A COUNTERFEITER.

An Italin by the name of Georgia Nayulas, who lived at Elizabeth, N. J., and who was supposed to be a violin virtuoso, has turned out to be instead a counterfeiter. The violin case, from which he derived his reputation, was later discovered to be merely a box for the transportation of his spurious coins. He was arrested on Saturday, and is awaiting trial under bonds of $2,500.

HIS SISTER'S SHAME PRODUCED.

His Sister's Shame, a new melodrama by Dore Davidson, was produced at Young's Pier Theatre, Atlantic City, N. J., on June 15. Daisy Lovering, who is to star in the play next season, played the leading role. The remainder of the cast included George W. Barbier, Leonora von Ottingar, Carl Anthony, Julia Sanderson, Walter Gilbert, Ethel Elder, Albert Sackett, and Baby Abbott.

AMATEUR NOTES.

Young women students of St. Clara's College, near Dubuque, Ia., recently gave a creditable performance of The Merchant of Venice. Students from various points in Illinois and Iowa participated in the play, which was presented before seven hundred guests.

The seniors of the Drake University, at Des Moines, on June 10 presented The Taming of the Shrew as the annual class play.

The Sage Dramatic Club of Cornell University gave its annual production in Barnes Hall on a recent afternoon. Love's Labor Lost was presented.

The Cornell Masquers on the evening of June 15 presented at the Lyceum Theatre, Ithaca, N. Y., Augustin Daly's comedy, Seven Twenty Eight; or, Casting the Boomerang. J. L. Motherhead played the leading role, and a large audience attended.

ENGAGEMENTS.

Myra Ketcham, re-engaged by Harry Corson Clarke for the role of Haggie in His Absent Boy.

Among those engaged for J. C. Lewis' St Plushard company for the coming season are Eugene Wack, Raymond Woodworth, A. Scarano, Charles McCann, Paul Brown, Will Hartwell, William Millikan, Joe Weaver, Bob Mack, Will H. Snyder, Mae Abbott, and Marion Lewis.

Guy Coombs, by Joseph Jefferson, to play Faulkland in The Rivals.

Elysian Holmes, for George Samuels' The Convict's Daughter.

Gilmore Hammond, to play leads with Clara Turner company next season.

Frank Millard and William Wray, by Atkinson and Wildes, for Eben Holden.

C. Sumner Burroughs, in advance of the Eben Holden company for the coming season.

Eugene Le Roe, Arnold Alexander, Louis L. Stone, Bobby Barry, Nellie Mashell, and Lillian Alexander Harris, for the support of Lottie Williams in Only a Shop Girl.

Mildred Hyland, by Arthur C. Alston, for at The Old Cross Roads.

Walter J. Echols, in advance of the Myrkle-Harder company.

Escamillo Fernandez, by Kirke La Shelle, for Tony in Aztecs.

By John J. Brophy, to support Homer Mullaney and Minnie Stanley in his production of Lawrence Underwood's play, Wealth and Poverty; May Woods, Herbert Warren, W. J. Woods, Phyllis Ralston, and Edward Turner.

W. R. Mack, Edwin C. Wilbur, Harry Haskins, Frank S. Hammond, Mary Maddern, and Jennie Ruppell have been re-engaged for Mrs. Fiske's company, to appear in Mary of Magdala.

John A. (Kid) Lawrence, for many years advertising agent for the National Theatre, Philadelphia, by John J. Brophy, as business-manager for his production of Lawrence Underwood's play, Wealth and Poverty.

Charles Balsar, specially engaged by Simvelle and Company, of Detroit, to play Romeo in their production of Romeo and Juliet, which will tour the resorts of New York State until last of July.

Harry J. Leland, by Bennett-Moulton, for leading business during the coming season.

Fritz Adams, playing the light comedies with the Rhod Stock company, at Terrapin Park Casino, Parkersburg, W. Va.

By Yale and Ellis: Jane Perrell, as leading lady with Al. H. Wilson, and J. Charles Hayden and John C. Carlisle for the same company.

Master Robert Harrington has signed with Joseph Hart to play the part of Bunt in the Foxy Grandpa company.

Ruby Erwood, Aida Gardner, Gus Gauss, William Asher, and the Coon Hollow Quartette, re-engaged for A Romance of Coon Hollow.

SEA SICKNESS, CAR SICKNESS.

wear and tear of travel, are promptly dispelled by Orangeine Powders.

THE STOCK COMPANIES.

One of the largest audiences ever gathered in Koerner's Garden, St. Louis, greeted the stock company at their opening performance of Hamlet on Sunday evening, June 14. Lawrence Hanley was reported as making an excellent Hamlet, playing with all of his old time fire and grace. Victory Bateman, who makes her first appearance with the company, and who is another St. Louis favorite, is said to have made an ideal Ophelia, and together with Harry Burkhardt, whose portrayal of King Claudius is credited with sharing the honors with Mr. Hanley. Joseph Ransome was the Ghost, and Rachael Acton, the Player Queen. Others reported as deserving mention are Hal De Forest as Laertes, Ervin Denoke as Horatio, and Angeline Pullis as Queen Gertrude. Next week Pink Dominos is underlined.

Lillian Kemble opened as leading woman with the Neill Morosco company at the Burbank, Los Angeles, Cal., May 17, and won favor as Dolores in In the Palace of the King; Janice, in Janice Meredith, and Angela in A Royal Family.

John A. Himmelein's Imperial Stock company opened a Summer season of eight weeks at Whitney's Theatre, Detroit, on Sunday, May 31, in Northern Lights. The company has created a favorable impression, and the business has been up to the midseason standard. Productions of standard melodramas are given, and seem to meet the wants of the clientele of this theatre. The engagement is a record breaker in one respect, in the fact that it is one of the very few instances where a regular repertoire organization has achieved success in a large city. The company includes Beatrice Earle, Rose D'Arcy, Lillian Seymour, Bayne Keene, Donna B. Sol, Edward R. Haas, Jay Quigley, Sam Mylie, Harry B. Castle, Harry Garrity, Louis Ramadell, Oscar F. Cook, Louis Lytton and Charles M. Nellis. John A. Himmelein is manager and Dave H. Woods the stage director.

The Corse Payton Stock company is to tour Long Island this Summer, opening at the Carleton Opera House, Bay Shore, on June 25, playing three nights; Bayville 28 and 29, and Patchogue the following week. The company will carry twenty people and a car of special scenery.

Madge Tucker has been engaged for the Summer season at Manhattan Beach, Denver, Col.

Frank Powell, who has been playing Mercutio in Simvelle's Romeo and Juliet, has closed with that company to play leading business with the Summer stock company at Brantford, Ont.

The third season of the Lakewood Stock company at Lake Hayden, Me., opened on June 6 to the largest business the company has ever had. The company is under the direction of Lewis McCord and is composed of Maude Winter, C. Blanche Rice, Bertha St. Clair, Elvia Bates, Nell Twomey, Fred Malcolm, Fred R. Beane, Frank Hilton, Harry Stafford, John C. King, and Frank Munsey.

Henry Shumer has closed his second year with the Belasco Stock companies, San Francisco, this making his seventh consecutive year in stock. Mr. Shumer is engaged permanently with Mr. Belasco.

Vaughan Glaser has engaged R. C. Herz, last year with Mrs. Patrick Campbell, H. S. Northrup, Susanne Santje, and Edgar MacGregor, for his Cleveland company, which, opening on June 29 with The Prisoner of Zenda, will follow with its sequel, Rupert of Hentzau.

Irving Brooks having closed his season with the Boyle Stock at Toronto has returned to town. Mr. Brooks will be principal comedian with the Summer opera at the Point of Pines, Boston, opening in his old part in The Telephone Girl.

Bertine Robison is being featured in the leading roles with the Theatre Francais Stock at Montreal. Her work has received many encomiums.

Verner Clarges, who has had a very pleasant and successful season with the F. F. Proctor Stock company, is filling a few extra weeks with the same organization.

Anna L. Bates was compelled to close her engagement with Durban-Edwardes Stock company at Portland, Maine, and return home on account of the serious illness of her sister.

William T. Kirby, managing editor of the Newport News *Daily Press* and press agent for the Academy of Music in this city, has closed an agreement by which he will install a stock company of his own at that theatre next Spring and Summer.

The Coburn-Santje Stock company closed an engagement of four weeks at the Academy of Music, Newport News, Va., Saturday, June 13. Prior to going to Newport News the company played four weeks in Roanoke. Manager Coburn has arranged to play another Spring and Summer engagement next year in several of the cities on the Leath circuit. The personnel of the company that has just closed was as follows: Susanne Santje, Charles D. Coburn, Gordon H. Eldrid, Charles H. Stevens, Charles Kennedy, Norma MacDonald, Frank Wallace, Julia Bachelder, Margaret Lee, and Frances Denson. Albert Lang was stage director for the company.

CUES.

T. E. B. Henry, of the Chester De Vonde company, spent a few days in Batavia, N. Y., last week visiting relatives.

Bert Carpenter, of Batavia, N. Y., has signed with Edwin Maynard as baritone next season, commencing July 16, opening in New York.

The Wizard of Oz baseball team defeated the Siegel-Cooper team on June 17 at Jasper Oval by a score of 9 to 4.

Edith Blair has been cast for the part of Miss Autumn in the forthcoming production of Miss Bob White.

Amelia Stone, of The Runaways company, has bought a home at Bensonhurst, L. I., where in future she will spend her Summer vacation.

Governor Odell and a party of friends occupied a box at the Casino on Friday evening.

Albert Parr, leading tenor with The Prince of Pilsen, was out of the cast part of last week on account of his mother's death.

Aubrey Beattie is convalescing from an attack of typhoid fever.

George K. Robinson has secured for his star, Marion Francis, C. T. Dazy's melodrama, The Burglar and the Waif.

News has reached New York that Georgie Drew Mendum and George W. Parsons were married last week at Lynchburg, Va.

Grace Kimball denies the announcement that she is to appear in a dramatization of Anthony Hope's The Indiscretion of the Duchess.

Paul Lawrence Dunbar, the negro poet and lyricist, is ill with pneumonia at the home of his mother in Chicago.

Dorothy Donelly has been engaged as leading woman with Nat C. Goodwin for next season.

The production offered by the Summer Opera company at Terrace Garden last week was Boccaccio.

William Bonelli has leased his play, A Great Game, to Harry Vokes, of Ward and Vokes. An elaborate production of A Great Game is being made and it will have its first presentation early in the season.

PERSONAL

LOWE.—Olivia Lowe, whose portrait appears above, will sail to-day (June 28) on the *Kaiser Wilhelm II.*, and will spend the Summer in London and Paris. Miss Lowe contemplates an English professional engagement, and her return is therefore indefinite.

STEGER.—Julius Steger has been engaged by Florenz Ziegfeld to originate the leading baritone role in The Pea Feather, in which Grace Van Studdiford will star next season.

LORRELL.—Lily Lorrell, who last season played Mercia in The Sign of the Cross, will next season appear in the leading role, that of Minnie Temple, in Charles Hawtrey's company presenting A Message from Mars.

RICHEPIN.—Jean Richepin will next Fall come to America to witness the premiere of his musical play, in which Anna Held will next season star. Miss Held and her husband, Florenz Ziegfeld, are at present guests of Mr. Richepin at his home in Paris.

CARTER.—A dinner to Mrs. Leslie Carter was given on the evening of June 15, by Albert R. Keen at the Hotel Marie Antoinette. David Belasco, Dr. and Mrs. Russell Bellamy, Miss Quarrier, J. Metcalfe and Acton Davies were present.

WARD.—Mrs. Charles Montagu Ward, who as Fannie Batchelder was a very popular member of Edward Harrigan's company a dozen years ago, will make her reappearance on the stage next Autumn with Mr. Harrigan at the Murray Hill Theatre in Under Cover.

YOUNG.—James Young, late of Mrs. Fiske's company, who is to be the Sebastian in Viola Allen's production of Twelfth Night next season, will resume starring the following season under the management of Ernest Shipman.

CALVÉ.—Heinrich Conried has engaged Emma Calvé for the next operatic season at the Metropolitan Opera House. Mlle. Acté, leading soprano at the Paris Opéra, has also been secured.

CRANE.—William H. Crane sailed from Boston for England Thursday on the *Mayflower*.

CROSMAN.—Henrietta Crosman, accompanied by her husband, Maurice Campbell, left last week for her Summer home at Lake Sunapee, N. H. Mr. Campbell will in a fortnight sail for England to make preliminary arrangements for Miss Crosman's London appearance in As You Like It and Mistress Nell. For her New York production of the former Manager Campbell has engaged John Malone to play Jacques, Barton Hall, the Banished Duke and Addison Pitt, Oliver.

MASCAGNI.—Mascagni's first dramatic work, a comedy in three acts, will be produced in Rome in October.

NORTHRUP.—H. S. Northrup, who on August 1 will begin rehearsals for an engagement as leading man for Chauncey Olcott, is spending a few weeks at his San Diego ranch.

ORMSBEE.—Miss Ormsbee, a daughter of Hamilton Ormsbee, dramatic critic of the Brooklyn *Eagle*, will make her professional debut with Mrs. Fiske next season.

HOLLAND.—Mildred Holland cabled her safe arrival in St. Petersburg on Sunday last. At present Miss Holland is in Moscow. She is accompanied on her Russian tour by her nephew, Frank M. Holland.

LEWIS.—Horace Lewis will next season star in The Middleman under the management of J. H. Havlin and Charles A. Moore. The piece will be sent over the popular-priced circuits.

SPOONER.—Mrs. Mollie G. Spooner and her daughters, Edna May Spooner and Cecil Spooner, will sail for Europe on the *St. Paul* on July 1. They will be accompanied by Augustus Phillips, Harold Kennedy and Mrs. Jessie McAllister. After making a short tour of the Continent the party will return to America on the *St. Louis* in August.

HARRIS.—Henry B. Harris returned to New York from Europe on the *Celtic* last Saturday.

CLARKE.—Joseph I. C. Clarke, the dramatist, who is now in Paris, will return to America next week.

MORTON.—Martha Morton is at present in London with her husband, Hermann Conheim.

Doré Davidson invites offers; 114 W. 46th St.

AT THE THEATRES

Herald Square—The Knickerbocker Girl.

Musical comedy in two acts. Book by George Totten Smith. Music by Alfred E. Aarons. Produced June 15.

Mehitable Merton	Josephine Hall
Sanford Merton	Sydney Deane
Terry	John Keefe
Professor Herman Wartz	Will H. Sloan
Abner Merton	Harry Kelly
Don Carlos Estrobana	George Honey
Messenger Boy	Alice Clifford
Baldwin	Edgar Halstead
Captain Barnacle	Charles Judels
Miguel Basarre	Edgar Halstead
Captain Hanes	Charles Judels
Eleanor De Reuyter	Grace Belmont
La Rosa Estrobana	Nellie Beaumont
Roxie	Alda Hemmi
Daisy Dence	Ada Barnard
Trixie Tiller	Nina Randall
Miss Madison	Helen Irvin
Miss Lexington	Caroline Locke
Miss Grammercy	Blythe Mayer
Murray Hill	Maude Le Roy
Miss Riverside	Ollie Westford
Miss Larchmont	[illegible]
Miss Englewood	Clara [illegible]
Miss Pelham	Florence Campbell
Miss Irvington	Minnie Johnson
Miss Piermont	Georgia Campbell
Miss Woodland	[illegible]
Miss Hoffman	[illegible]
Miss Waldorf	Louise Sprague
Miss Million	[illegible]
Inez	Sadie Lowe
Dolores	Gwendoline Cooke

The Knickerbocker Girl, a new musical comedy by George Totten Smith and Alfred Aarons, took possession of the stage of the Herald Square Theatre last Monday night and at certain moments seemed to capture the fancy of the large audience present. As is customary upon first-nights of musical "shows," nearly every number was demanded a second time, with the result that the performance seemed almost interminable. The plaudits for the most part were little deserved.

The Knickerbocker Girl is absolutely commonplace. It is the sort of thing that is rapidly bringing the term musical comedy into disrepute—not because it is especially coarse or vulgar, but because it is lacking in novelty, inspiration, literary quality and musical worth. It is the climax of mediocrity. Of plot it has little, and of humor considerably less. One of the "funny" situations or jokes that best pleased the audience was the long familiar bet that a man has not a whole shirt on his back. This bit of humor has seen long service in the variety houses. The late P. T. Barnum in his book of recollections and anecdotes, published a quarter of a century ago, stated that he made the bet once in a country tavern when a young man. That was about 1830. And Mr. Barnum put forward the jest in the country because it was doubtless time-worn in the cities even at that remote period. The tunes contrived by Mr. Aarons were worthy associates of the jokes. Some of them were pretty, but there was not one of them that possessed the least individuality or freshness.

The first act of the piece takes place at a country club near New York; the second takes place in a public square in the mythical town of Tusoro, South America. Just why the characters are assembled at the country club, and what they do while they are there, and why they go to Tusoro, S. A., is not disclosed by the librettist. There is something about a project for selling water from a mineral spring in Vermont, and the auditor is led to believe that there has been a revolution in the South American city, but it is all very vague. It is to be supposed, however, that the lovers—whoever they may be—are reunited at the last. The piece is mounted in a tawdry fashion, with no regard for accuracy and as little for beauty of scenery and costumes. Altogether the "show" might pass muster in an Alaskan mining camp—provided there was no competition.

Josephine Hall struggled bravely with the role of Mehitable Merton and by employing the art of the variety stage she managed to make some of her songs momentarily attractive. Sydney Deane acted fairly well and sang badly as Sanford Merton; Will H. Sloan was a tiresome German comedian of the conventional sort as Professor Herman Wartz; Harry Kelly made Abner Merton a comic supplement caricature of a Yankee farmer, and George Honey was an unlifelike Spaniard as Don Carlos.

Alda Hemmi in the role of Roxie acted gracefully and in singing she displayed a pleasing and a well cultivated voice. The other roles were for the most part but poorly played.

Proctor's 125th Street—Kindred Souls.

Farcical comedy by William Manning, originally acted in England and adapted for the American stage by Louis Harrison. Produced June 15.

Frank Featherly	Willard Blackmore
Fontenoy Flutterwig	Sol Aiken
Captain Drake	Verner Clarges
Professor Steerman	Claude Cooper
Mark Maybury	H. Dudley Hawley
Winkle	Richard Lyle
Polly Drake	Adelaide Keim
Lucy	Cecylle Mayer
Mrs. Flutterwig	Ada Levick
Fanny Featherly	Margaret Kirker
Tilly Maybury	Katherine Kent

Kindred Souls, a farcical comedy by William Manning, originally produced in England and adapted for the American stage by Louis Harrison, had its first New York production at Proctor's 125th Street Theatre on the evening of June 15, being presented by the stock company of that house.

The piece, which excited hilarity in a large audience, proved to be laid along conventional lines, with the many closets, doors and cloth-covered tables of the usual farce. The action was quick, continuous and rough, and the piece went with a rush that proved pleasing to the spectators.

The play centers about an alleged Spiritualistic medium with dishonest tendencies, a Professor Steerman, who has victimized Polly Drake, wife of Captain Drake, a jealous man from whom she has separated.

Frank Featherly and Mark Maybury, the former being pursued by a sheriff for debt, are at Asbury Park, where is located the home of Mrs. Drake, with whom they both were formerly well acquainted. In order to further victimize Mrs. Drake the professor goes into a pretended trance, wherein, speaking as her mother, he directs her to await at her home that evening a kindred soul for which the unhappy Mrs. Drake is longing.

The complications result from the unexpected coming to the home of Mrs. Drake of not only the professor, but also Featherly, Maybury, Fontenoy Flutterwig, the father-in-law of Featherly, and Captain Drake himself, while the wives of the three former pursue them, thus causing further opportunity for running about and confusion.

Adelaide Keim, as Polly Drake, carried her role, which was perhaps the most difficult of the piece, in a capable manner and was received with enthusiasm. Willard Blackmore and H. Dudley Hawley played respectively the roles of Featherly and Maybury in a satisfying manner, giving life and energy to the parts.

The hit of the piece was scored by Claude Cooper, who played Professor Steerman, the Spiritualist. His make-up was more than usually effective and his conception of the role was on lines of amusing eccentricity. Flutterwig was played by Sol Aiken acceptably, while Verner Clarges and Richard Lyle were both pleasing, the former as Captain Drake and the latter as Winkle, a servant at the hotel.

Ada Levick was an excellent Mrs. Flutterwig. Margaret Kerker, and Katherine Kent were pleasing as Fanny Featherly and Tilly Maybury respectively, while Cecylle Mayer was a dainty Lucy. The piece was adequately staged.

Casino—The Runaways.

A second edition, or revised version, of The Runaways was presented for the first time last Monday night at the Casino, where for several weeks the original "comedy" by Addison Burkhardt and Raymond Hubbell, had been running—or rather crawling dismally. The new version was made by Frederick Ranken, and in the chief role appeared Fay Templeton. These two clever persons managed to make The Runaways not only endurable, but actually entertaining. The homely old adage that one cannot make a silk purse out of a sow's ear was, for once, refuted. The managers, who were keen to make known the fact that they spent $75,000 on the first production, forgot to state how much they paid extra for the services of Mr. Ranken and Miss Templeton. Artistically, they are worth more than the entire first production—gowns, millinery, and all. But it is doubtful if they cost $75,000.

In revising the "book" Mr. Ranken worked wonders. It is possible to learn now what the plot is about, and in the architecture of the piece there is some evidence of good workmanship. The reviser's chief fault lies in the fact that he left too much of the old version to encumber the stage. Like a clever dentist he "saved the teeth" by filling and putting on a gold crown—while in the interest of the drama he should have used the forceps. But he did administer laughing gas in the form of jests and bright lines and humorous situations. A device that he exhibited in the second act, the Tree of Truth, is very funny indeed, and the new songs that he put in—notably "I'm Just the Same Little Girl"—shine out beside the musical numbers of the original version like a "good deed in a naughty world."

Miss Templeton's success was complete. Upon her entrance she was greeted with a gale of applause, and through the whole performance her every word and action was interesting and amusing. Particularly delightful was she in her imitations of Lillian Russell, Marie Cahill, and Mrs. Leslie Carter. Her burlesque of Miss Russell was superb.

Other new faces in the cast were those of John D. Gilbert, who as Fiescum, was very humorous in a low comedy fashion, and Sol Solomon who played the small role of Thomas Tittle, a jockey. Alexander Clark was again General Hardtack, and he played with great gusto and enthusiasm. His impersonation was far better than in the first edition and happily he had far more to do.

The $75,000 costumes were still much in evidence, and the stage management was good.

West End—The Banker's Daughter.

An excellent representation of Bronson Howard's The Banker's Daughter was given last week at the West End Theatre by the Pike Stock company as the offering of the last week of its engagement at that house. Angela Dolores Hunt in the title-role, that of Lillian Westbrook, gave an excellent impersonation of the well drawn character, being especially strong in her emotional work, while Byron Douglas as John Strebelow handled a difficult role with skill. As the Count de Carojac George Farren was excellent, while Thurlow Bergen in the role of Harold Routledge was strong and convincing. John B. Maher as George Washington Phipps and Robert Turner as Monsieur Mouvillier both gave excellent character portrayals. Charles King and Logan Paul as Laurence Westbrook and Mr. Babbage respectively were pleasing, though hardly up to the standard set by the others. Rose Stuart did well in the role of Florence St. Vincent Browne and was accorded much applause, while Bessie Burt as Little Natalie also proved a favorite. Robert Milton, Robert Baron, Anita Hendrie and Nana Duke Foreman were also acceptable in minor roles.

Fifty-eighth Street—Who Is Brown?

Who Is Brown? was produced last week to large and well pleased audiences. The cast included Frank Rolleston, Paul McAllister, Duncan Harris, Ivah M. Wills and Eva Vincent. Between the acts the Cadin Sisters and J. Warren Keane appeared. A Terrible Muddle is this week's attraction.

At Other Playhouses.

MAJESTIC.—The Wizard of Oz approaches its two hundredth performance.

BROADWAY.—The Prince of Pilsen continues to attract large audiences.

MANHATTAN.—The Earl of Pawtucket celebrated its one hundred and fiftieth performance last night (Monday), still playing to phenomenally large audiences.

GARRICK.—Henry E. Dixey, in Facing the Music, begins the last week of his run.

CRYSTAL GARDENS.—Open for the season with The Darling of the Gallery Gods, The Dress Parade and vaudeville.

PARADISE GARDENS.—Punch, Judy and Company and vaudeville.

NATIONAL ART THEATRE AFFAIRS.

The Women's Auxiliary Branch of the National Art Theatre Society will hold a public meeting and entertainment in College Hall, Nos. 128-130 East Fifty-eighth Street, on this (Tuesday) evening at a quarter after eight o'clock. Blanche Walsh will make the principal address of the evening, which will be followed by a general discussion of the National Art Theatre plan, in which a number of prominent men and women of the stage will take part. The musical programme of the entertainment will be supplied by Madame Selma Kronold, Michael Bonner and Hans Kronold.

The Society has just begun the publication of a four-page monthly paper devoted to the interests of the movement. The first number, dated July, contains chiefly news of the work of the Woman's Auxiliary, and it appears from the reports that the movement is rapidly gaining ground among thoughtful and influential people. At a special meeting held at Elmhurst, L. I., last Thursday three prominent clergymen were present, and one of them in an address said: "If you will build the theatre, we will fill it for you."

Work on the Society's manual, or blue book, is being pushed forward and the volume will be published within a short time. It promises to be an interesting and a handsome book, containing essays on subjects pertinent to the movement and pictures of a large number of the State and endowed theatres of Europe. Among the contributors will be Prof. W. H. Carpenter, of Columbia; Jules Claretie, Prof. Adolphe Cohn, William Wallace Whitelock, Sydney Rosenfeld, Lionel Strachey, Clinton Stuart and Jules Moritzen. The manual will contain a complete list of the members of the society.

TRANSATLANTIC TRAVELERS.

William T. Hodges, who has been engaged for the role of the matrimonial agent in Liebler and Company's production of Mrs. Wiggs of the Cabbage Patch, which will open on Sept. 30, sailed for London Saturday on the *Campania*.

Andrew Mack sailed for England Wednesday on the *New York*.

Henri Gressitt and his bride, Eleanor Montell Gressitt, sailed for England Wednesday.

G. Chatterton Perugini was a passenger on the *Germanic*, which sailed from New York on Wednesday.

William Furst, musical director of the Belasco Theatre, is spending the Summer at Bruges, Belgium. He will make several trips to London during the Summer to supervise the music of the London production of The Darling of the Gods, and will return to America in September.

Mabelle Gilman, who recently closed her season in The Mocking Bird, will sail to-day (Tuesday) for London, where, it is rumored, she will accept an engagement proffered by an English manager.

Mrs. Gus Kerker will sail for England on *St. Paul* on July 1.

Edna Aug and Mr. and Mrs. A. Baldwin Sloan will be passengers for Europe on the *Frederich der Grosse*, sailing on June 25.

William H. Young sailed for England on the *Anchoria* last Saturday.

Clara Coleman was among the passengers for Europe on the *Anchoria* last Saturday.

GOSSIP OF THE TOWN.

Photo by Bucher Studio, Chester, Pa.

Grace Welby, a portrait of whom appears above, is a young and talented actress whose ability has won her many excellent positions and offers. For two seasons she supported Carl Haswin in The Silver King and The Lion's Heart, and during the past season was leading woman for Lincoln Carter in his production of Alaska. Although Miss Welby has received many offers to star or play leading roles in Summer stock companies, she has refused them all and is taking a much needed rest. She is at present visiting her mother, Bertha Welby, who is playing a stock engagement at the Théâtre Français, Montreal.

William Philp, formerly tenor with The Bostonians, and until last week with the W. G. Stewart Opera company, has signed with the Shuberts for the support of Paula Edwardes in Winsome Winnie.

Frank Currier has been engaged for the role of Sir Andrew Aguecheek and Scott Craven for the Duke Orsino in Viola Allen's production of Twelfth Night.

Nat C. Roth has signed a three years' contract with Henry E. Dixey, by the terms of which Mr. Dixey will next season continue in Facing the Music and in the following season in a new play.

Henry Harland, whose successful novel, The Cardinal's Snuff Box, is being dramatized for Maxine Elliott by Madeline Lucette Ryley, on Saturday will sail for New York.

Frederick Perry, who originated the role of Richelieu in Du Barry and later appeared with Eleanor Robson in Audrey, is ill with typhoid fever at the German Hospital.

Mabel Arnold, a member of the chorus of the Aborn company at the Orpheum, Brooklyn, did not appear at Thursday's performance, and it was stated that she had returned to Pittsburgh to claim a legacy of $100,000 that had been left her by her father.

Louis A. Williams has brought suit against Robert E. Johnston, manager for J. E. Dodson, to recover $150 alleged to be due for services rendered in 1899.

The Earl of Pawtucket, Augustus Thomas' comedy, which has proved such a phenomenal success at the Manhattan Theatre, last night celebrated its one hundred and fiftieth performance. The theatre was tastefully decorated for the occasion with American and English flags and on the wall was hung the banner of the *Shamrock*, since Captain Wringe, of the challenger, had been invited to attend. Invitations were also extended to Charles M. Schwab, president of the Steel Trust; Sir Percy Sanderson, the British Consul-General, and George C. Boldt, of the Waldorf-Astoria, who, naturally enough, has conceived a great liking for the play whose scenes are laid in his domain. The play will remain at the Manhattan until Sept. 4 and on Sept. 6 will continue its run at the Princess.

Helen Bertram, who plays the Widow in The Prince of Pilsen, will leave the cast on July 4 and retire to her country home in Pike County, Pa. Miss Bertram will next season be starred by Henry W. Savage in a new musical comedy. Trixie Friganza will assume Miss Bertram's role in The Prince of Pilsen.

Mrs. Sadie Bothum Spencer was granted a divorce last week, by Justice Amend, from Alexander Spencer, musical director of The Sultan of Sulu company.

J. M. Morton, dramatist, was removed last week from his apartments in this city to the New York Hospital. He is suffering from a complication of diseases and is said to be in a dangerous condition.

Thodor Bjorksten, the operatic tenor who at one time sang in support of Christine Nilsson, was married at Elizabeth, N. J., on June 19, to Martha Strickland. The ceremony was performed by the Rev. Henry Elliot Mott.

Mrs. Kate Denin Wilson has been engaged to support Bertha Galland in Paul Kester's new play, Dorothy Vernon. In dramatizing the Charles Major novel Mr. Kester wrote a part especially for Mrs. Wilson, whom he had greatly admired in her portrayals of Mrs. Candour, in The School for Scandal and the Nurse in Romeo and Juliet.

Allie Marshall, who has been engaged for the Japanese opera, Otoyo, at the Madison Square Roof-Garden, will next season be a member of the Sunny Jim company.

George T. Meech, Pearl Revare and Clara Joel have returned from Palm Beach.

The costumes of the Spanish play which Manager Harrison Grey Fiske will produce at the Manhattan Theatre next season and in which Corona Riccardo will play the chief part have arrived in New York from the City of Mexico, where they were made at the Hidalgo Theatre under the direction of Escanera, a noted Catalonian costumer. These costumes are said to embody the most picturesque and correct scheme of Catalonian dress ever seen on the stage outside of Spain.

Bids for the English rights of the new extravaganza, The Babes in Toyland, which is now running in Chicago, have been made by Louis Nethersole and Norman J. Norman, lessee of the Shaftesbury Theatre, London.

Judge Seabury last week set aside the verdict of $16.25 accorded Theodore B. Starr, the jeweler, who sued Adele Ritchie for $82.25 as the cost of repairs made upon Miss Ritchie's jewels, declaring so small a sum unwarranted by the evidence. It is said that the jury devoted more attention to the actress than to the evidence.

Sarah Truax, it is announced, instead of starring in a London production of Lady Godiva, will succeed Viola Allen in Liebler and Company's production The Eternal City, in which Edward J. Morgan will star. Frederick de Belleville will again be seen as Baron Bonelli.

Eugenie Bashford is seriously ill at her apartments in this city.

Doré Davidson invites offers; 114 W. 40th St.

IN SUMMER PLACES.

Lillian Tucker (Mrs. Charles C. Vaught) and Baby Dorothea Vaught are spending the Summer at their cottage, "The Lilacs," at Lake Bluff, Ill.

Mr. and Mrs. Albert Andrews (Agnes Herndon) are spending the Summer at their home, "Maplelawn," at Nardonia, N. Y.

Leopold Lorne and Dudley Kellard are spending the Summer at Camp White Crest, Putnam County, N. Y.

J. C. Welsh and his wife, Dot Karroll, are resting at their Summer home at Newbury, Mass.

Frank Tucker, after two months at the Arkansas Hot Springs, has fully recovered from his rheumatic affection and is at his home at Randolph, Wis., for the Summer.

Frank C. Burton, re-engaged for next season with E. J. Carpenter's A Little Outcast, is summering at Detroit, Mich.

John Crawford Fowler is at his home in Bradford, Pa., after a season as leading man with A Desperate Chance company.

George Albion Butler will spend the Summer at his home at Grand Rapids, Mich.

Chauncey Holland is at his home at Brazil, Ind., for the Summer.

Blanche Carlyle, who will next season appear as ingenue with Rose Melville in Sis Hopkins, is, with her husband, Thomas A. Carlyle, summering at Sandwich, Ont.

Joseph J. Sullivan and his wife, Carrie Dillon Webber, are summering at Point Pleasant, N. J. Mr. Sullivan will next season star in The Blackthorn under the management of Frank B. Carr, while Mrs. Sullivan has been engaged by Stair and Webber to support George Sidney in Busy Izzy.

Katherine Willard is spending a few weeks with friends at West Point.

Rose Marston and her mother were the guests of Mr. and Mrs. Neil Burgess at their home at the Highlands of Navesink last week.

Pudget Geraldine Watrous, a member of Henry W. Savage's English Grand Opera company, is at her Summer home at Meaford, on Georgian Bay.

MT. CLEMENS, MICH.

The regular opening of the season here is about three weeks later than usual, but to-day is the gala day, and a stranger on crutches or in a wheel chair has got to stick close to his hotel and make room for the bands, firemen, soldiers, sailors and Walpool Indians, who are thick at all the hotels selling trinkets of their own make. Every hotel, bathhouse and private home is flying dear Old Glory, and to-night at the home of the writer of this letter about thirty professionals will sing "My Own United States."

Few Summer or health resorts make the actor as much at home as here, and why? Simply because the men and women of the amusement world know they can get health, rest, good fishing, cool, restful nights, see plenty of managers and agents and talk shop to their hearts' content, and never meet a "Please let me have ten till I see you in New York."

Mr. and Mrs. Al. H. Uncle Tom Martin are here for a few weeks' rest. John Sun, of Sun Brothers' Minstrels, is looking like anybody but Sandow, and says that he is here for the Summer. W. H. Field, the Hebrew story-teller, says "Mr. Lumbago" sent him here, while Frank G. Howie, of the London Theatre, New York, is here because he had such a picnic here last year. Mr. and Mrs. Andy McKay, of the Sis Hopkins company, will remain here until Miss Melville calls her troupers to practice. Art Adair, of the Barnum Show, is about well enough to return to the show within a few days, and the three Poles have finished their baths and are on their way to play their park dates.

Clarence Wilbur, the pocket edition of Sam Scribner, left his Summer money at the track in Detroit last week, and Max Reynolds, the comic German fun-maker, suggests for Wilbur to work a little overtime on the verandas of the hotels and pick up railroad fare at least. Georgie O'Ramey is here with Gertrude Barrett, of A Chinese Honeymoon company, and David Schubert, father of the Schubert Brothers, says he has two things to live for—first, the success of his sons, and second, the baths here.

Leroy and Clayton have gone to Bay City to break in three new acts for the coming season, and Gracie and Burnett to London, Ont., for the same purpose.

Fred Zobedie wants to bet $500 that he can walk down the steps of the Washington Monument within twenty days on his hands. To-day, after his bath, he walked around the bathhouse many times and by the watch he was on his hands twenty-three and one-half minutes and was on the go all of the time. Ed Pollock, the descriptive singer, is here to spend a quiet four weeks, and the La Velles, whirlwind dancers, are here for the baths, country air and rest. I think there is a benefit in sight for the Kansas sufferers.

Clara Morton, of the Four Mortons, is visiting Mrs. Charles W. Young, while Martin Beck, of the Orpheum circuit, is the last arrival.

CHARLES W. YOUNG.

CURRENT AMUSEMENTS

Week Ending June 27.

ACADEMY OF MUSIC—Closed.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—The Prince of Pilsen—18th week—112 to 119 times.
CARNEGIE HALL—Musical entertainments.
CASINO—The Runaways—7th week—49 to 56 times.
CIRCLE—Closed.
CRITERION—Closed.
CRYSTAL GARDENS—Darling of the Gallery Gods, Dress Parade and Vaudeville.
DALY'S—Closed.
DEWEY—Innocent Beauties.
EDEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Henry E. Dixey in Facing the Music—8th week—57 to 64 times.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—The Knickerbocker Girl—2d week—8 to 14 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Blanche Ring in The Blonde in Black—3d week—15 to 21 times.
LION PALACE GARDEN—Vaudeville.
LONDON—Closed.
MADISON SQUARE—Closed.
MADISON SQUARE GARDEN—Venice in New York—4th week.
MADISON SQUARE ROOF-GARDEN—Japanese Opera—1st week.
MAJESTIC THEATRE—The Wizard of Oz—23d week—178 to 185 times.
MANHATTAN—The Earl of Pawtucket—18th week—45 plus 105 to 112 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDEN—Punch, July and Co. and Vaudeville—4th week.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—A Prodigal Father.
PROCTOR'S FIFTY-EIGHTH STREET—A Terrible Muddle.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Lottery of Love.
ST. NICHOLAS GARDEN—Creatore's Band and Vaudeville.
SAVOY—Closed.
TERRACE GARDEN—Summer Opera—5th week—Martha.
THALIA—Closed.
THIRD AVENUE—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS'—Closed.
WEST END—Closed.
WINDSOR—The Hebrew Drama.
VICTORIA—Closed.

THE FOREIGN STAGE

LONDON.

New Plays and Productions—The French Invasion—London Notes.

(Special Correspondence of The Mirror.)

LONDON, June 13.

Last Monday evening as ever were the King of England and Queen Alexandra, most of the dukes and duchesses, ambassadors, earls and countesses, marquises and marchionesses, together with many distinguished and noble knights (including, of course, the handsome but gentle Sir Gawain, N. Y. M.) might have been observed occupying seats at His Majesty's, at which time Beerbohm Tree, Esq., was giving a grand performance for one night only in aid of Guy's Hospital, an ancient and most extensive edifice which lies just off the borough and hard by "Ye Tabarde Inn" from which Chaucer's Canterbury Pilgrims were wont to set out upon their pilgrimages.

For this special performance Tree had selected two special new plays—namely, Flodden Field, by Alfred Austin, P. L. (which means Poet Laureate) and The Man Who Was, which a young diplomat, name of Kinsey Peile, had adapted from Rudyard Kipling's tiny story of the same name. In his poetical play P. L. Austin did not exhibit quite as much poetry as could be wished. You might say (and with truth) that this Laureate does not display much real poetry at any time. One had a right, however, to expect that his Scottish drama would at least be dramatic. But no, the bard babbled on with considerable dialogue to the square inch. Only once did he reach a really dramatic situation, and that was very momentary. I fear that if that arch-wag, the late Henry J. Byron, could have been present, he would have somewhat Shakespearianly remarked that there were not many moving accidents by Flodden Field. It is not unlikely also that he would have slyly added that he found the piece ex-Austin in a double sense. But let that pass. I am glad to be able, however, to give some praise to Poet Alfred—namely, for some very graceful and beautiful writing in one or two miniature love scenes written for two minor characters.

You have doubtless heard that in the old, old days there was a play called A Woman Who Was a Cat. Well, the heroine of Flodden Field was a lady of the most feline character. Her name was Lady Heron, and although she had a good and generous husband of her own she took upon herself to lure into her toils not only James IV, King of Scotland, but also the Earl of Surrey, who for his master, young Henry VIII, was leading the English forces against the Scottish monarch.

Lady Heron's allurement of the Caledonian sovereign, a mild young monarch who lolled about playing a big harp, was only for what Sam Weller would call Vanity Gloriousness, but she loved Surrey with a passion that considerably consumed her. Therefore as Surrey had promised to come back and stay at her house after the battle was over (if he didn't get killed), Lady Heron took means to lure the king to her house and to keep him dallying about with his harp till it was too late to keep his appointment on Flodden Field.

When the king found he was too late for the battle he went mad, and threw things about and dashing out to the fight, which seemed to be taking place quietly out in the garden, he rushed upon Surrey's sword and fell a mangled corpse. Surrey, anon, discovering that the wicked woman had thus basely lured the young king to destruction, presently sent her round that corpse by way of souvenir; whereupon she got mad and forthwith fatally stabbed herself to her bold, black heart. Constance Collier as the libidinous lady, Fred. Terry as the Scottish King, Oscar Asche as Surrey, and Henry Ainley (bridegroom of you sweet citizeness Suzanne Sheldon) as the aforesaid minor lover, all did their best for the Laureate's too level play which has since been published in book form.

The Man Who Was turned out to be a brilliant success for all concerned. In this one-act play, magnificently mounted as if for a long run, Beerbohm Tree gave a splendid impersonation of the poor wretched "has-been," Austen Limason, who, when bravely fighting at Inkerman twenty years before had been captured and imprisoned by a beast of a Russian who owed him a grudge.

When the play opens with a mess dinner of the White Hussars at Peshawar, Northwestern India, the wretched Austen suddenly appears with filthy rags partly covering his starved and lacerated body, and it is shown that since his escape he has been so many years crawling from his captors in all sorts of holes and corners of the earth that he has almost forgotten his native tongue.

The Hussars gradually restore him to something like sanity, but it is too late. The poor wretch babbling out his gratitude dies proudly clutching and kissing the regiment's tattered standard which he had saved from the Russians on Inkerman's heights. Tree was, in his magnificent performance, admirably assisted by Edmund Maurice as the cruel Russian and by Constance Collier as the gentle sister of The Man Who Was.

A Life for a Life, a new melodrama by Walter Beaumont and Stephen Baring, was produced for the first time in London at the Grand Islington this week. It proved to be a cleverly compounded and usually exciting play, principally of Californian and New York life, plus a winding up act which is laid in that most delightful of English counties, Devonshire. It was well mounted and capitally acted.

Willie Edouin, getting George Edwardes and Charles Frohman to let him off from The Girl from Kay's at the Apollo for a week, produced and played in a new comic opera at the Kensington Theatre this week. The piece was named Amorelle and had been written by Barton White and composed by Gaston Serpette, of Paris city. It proved to be a highly amusing piece of what might be called Twin Interest; the dual love story and property chase concerned therewith being very ingeniously concocted.

The music was delightful, and when the piece is cut to reasonable limits and the players are more intimate with the text it should recoup Willie for the several play failures he has had since his big success with Our Flat. Willie, who was very funny as a mock professor of aeronautical tendencies, is always trying hard for success. I fancy he has captured one this time.

Violoncellist Van Biene, who anon embarks for South Africa, turned on a new version of Rip Van Winkle at the Standard on Thursday night. The new version followed most of the old familiar lines as laid down by the late Dion Boucicault for the still-going dear old Joseph Jefferson (my love to him!). Rip Van Biene, of course, played the 'cello ever and anon, his chief selections being "The Old Folks at Home" and "Down on the Suwanee River."

Indeed, it is by rheumatically replaying on his return from his twenty-year slumber that the latest Rip proves his identity. Van Biene, although always a better 'cellist than he is an actor (acting being an accident with him, as it were), gave, however, a very good performance of the Ripsomaniac old Rip-robate.

The Vicar of Gorleston, near Yarmouth, on the Norfolk—namely, the Rev. Forbes Phillips, who often engages Mrs. Brown-Potter to recite in his church, duly produced his long promised new drama, For Church or Stage, at the Yarmouth Aquarium during this week. It turned out to be a really strong play and cleverly written both on the humorous and the pathetic passages. It was written around a clergyman who had become fascinated by a siren-like actress, and toward the end of the play his passion for the "very allurin'" actress threatened to wreck not only his clerical career but also his hitherto happy married life. In due course, however, he conquered his passion and went out of her life, and she who had been "no better than she ought to have been"—if as good—was led into the paths of penitence. Later she came down and built a church near the spot where the perplexed parson had since died.

The provincial players concerned gave excellent support to the fascinating Cora Urquhart Brown-Potter, who made a great success as the alluring actress. Cora's costumes were radiant and lovely and have since been the talk of the whole country side.

Wilson Barrett has just tried his new play, In the Middle of June, up in Middlesbrough in Yorkshire, and tried it so late in the week that, with all the other productions on hand, I have neither time nor space to describe it as fully as it deserves until my next. I may chronicle the fact, however, that this picturesque Elizabeth comedy-drama scored a great success. So did W. B. as a fine, dashing, strolling player named Terence Kanturk Springbourne, forsooth.

Madame Granier duly opened at the Garrick on Monday with a revival of Les Deux Ecoles. Madame Jane Hading started at the Coronet with Sapho, giving Frou Frou and La Dame aux Camellias during the week.

That excellent actress, Eleanor Calhoun, of the glorious climate of California, has arranged to take her farewell of the London stage in the course of a few weeks.

Isabel Jay has just presented her husband, the once spookful Cavendish, with a pretty daughter.

The seven hundredth performance of A Chinese Honeymoon at the Strand takes place next Tuesday.

The third French invader this season, La Gr-r-r-ande Sarah Bernhardt, starts her London season at the Adelphi on Monday. On the same evening, at the Coronet, Jane Hading, the lovely, will enact La Seconde Madame Tanqueray. Harrison and Maude will present young Hubert Henry Davies' new play, Cousin Kate, at the Haymarket on Thursday, with Ellis Jeffreys as the leading lady in the place of Winifred Emery (Mrs. Cyril Maude), who is still too ill to act.

Sam Bernard has just removed to this city to see A Girl from Kay's, in which he is to play Willie Edouin's part in your States, and James T. Powers is having a good time around town.

Forbes Robertson was to have finished his London season at the New Theatre to-night, but in consequence of fresh craving for seats he will go on a week or two later.

The King and Queen went to see Dante a few nights ago. One of the many Lorna Doone adaptations is to be played in London at last. This is Annie Hughes' version. It is to be produced at the Avenue for three matinees, with the joyous Annie as Gwennie Carfax, Lillian Eldee as Lorna, and Hayden Coffin as John Ridd.

Arthur Bourchier has just decided to choose for his next Christmas production a revised version of Dion Boucicault's adaptation of "The Cricket on the Hearth," which poor Johnnie Toole (still, alas, an almost helpless invalid) so long played under the name of Dot. Bourchier has just started for the Mediterranean. When he returns he will revive The Bishop's Move at the Garrick prior to producing Haddon Chambers' new play, at present called A Golden Silence.

Beerbohm Tree has just arranged to produce Richard II in September and The Darling of the Gods in January.

Weedon Grossmith has just successfully produced his new comedy, The Cure, with Mrs. John Wood in the fine, fat leading part. W. G. is now busy revising the piece. When this has been done it will be a very good play.

George Edwardes has to-day named his new play for the forthcoming new Gaiety, An Orchid Hunt.

GAWAIN.

LONDON NOTES.

A lot of paragraphing has taken place over the announcement that Charles Frohman has engaged John Hare to play in a new piece of J. M. Barrie's at Wyndham's in the coming Autumn. But 'tis nothing new. Hare appeared in a revival of The Gay Lord Quex at the Duke of York's under Frohman last year, after the failure of The Princess' Nose. Few if any papers seem to remember the fact.

At Ealing, on Monday week, a new farcical comedy by Royston Keith called Aubrey's Sister will be produced. It's original title was I'm Scotland Yard! Charles Collette, Charles Fawcette, and Maud Elmore play the leading parts.

The production of Cousin Kate at the Haymarket is now fixed for June 18. It is to be preceded each evening by the dressing-room scene from The Clandestine Marriage, in which Cyril Maude has made a big hit. Cousin Kate was the name given to Bronson Howard's comedy, One of Our Girls, when Alice Atherton produced that piece at Newcastle-on-Tyne in August, 1889.

Forbes Robertson announces the last performance of The Light that Failed at the New Theatre. The Edge of the Storm will not be produced this season. Robertson and company will open in New York at the end of September.

A Chinese Honeymoon reaches its 700th performance at the Strand on June 16 and is still going strong.

The French Invasion of London commenced on Monday. The state visit of President Loubet, which takes place on July 6, will give a great fillip to various French companies in town at that time.

Dan Leno has entirely broken down in health, and if, as is suspected, he is unable to take his usual place in the Drury Lane pantomime at Christmas I hear that George Robey will in all probability be selected as his substitute.

My Lady Molly, at Terry's Theatre, registers its 100th performance to-morrow night.

The New Régime, a new one-act play by Charles Brookfield, will be performed at the Prince of Wales' Theatre on June 25 at the complimentary matinee which is to be given to Lottie Venne. Lewis Waller and Lottie Venne will both play this.

At the Camden Theatre on June 15 a new play, entitled The Crimson Club, will be produced for the first time in London.

Edith Craig, Ellen Terry's daughter, who has been in business as a theatrical costumer for some time, and designs most of her mother's dresses, is retiring. She will accompany her mother to America in the Autumn.

Twelfth Night will be revived at the Court Theatre on June 16. Everyman has been playing to fair business at this theatre during the past fortnight.

George Alexander's production of Old Heidelberg at the St. James' Theatre reaches its one hundredth performance on June 19, which, by the way, is the forty-fifth anniversary of Alexander's birthday.

Ellen Terry's revival of Much Ado About Nothing, at the Imperial, has fared little better than The Vikings, and the piece will finish its run there in a fortnight.

Sarah Bernhardt arrived in London this Saturday morning, shortly after seven o'clock.

JOHN PARKER.

THE HAGUE

News and Notes of the Drama and Opera of Holland.

(Special Correspondence of The Mirror.)

THE HAGUE, May 26.

The Royal Opera House, which has been presenting French opera, has closed its season, and now the only theatre that is open here is the house of vaudeville—the Scala. But soon—on May 30, in fact—the Kurhaus at Scheveningen, the Hague's seaside resort, will open with the Berlin Philharmonic Orchestra, as will also the Seinpoot, which will present vaudeville.

At the Amsterdam recently Pierne's Poeme Symphonique received its premiere at the hands of the Symphonie Orchestra.

Jean Michel, the new opera by Albert Dupuis, was produced for the first time recently at the Theatre de la Monnai, in Brussells, and met with success. The libretto is not quite as good as the music, which is highly spoken of. Imbaut de la Tour and Claire Friche originated the leading parts.

Joyzelle, by Maeterlinck, which was produced for the first time this month in Paris, will be translated into Dutch for Het Nederlandsch tooneel, for production next season.

Planté, the famous pianist, played at the Cercle Artistique, at Brussels, recently, rendering sonatas from Mozart and Saint-Saëns, with Ysaye, the violin virtuoso, and also Saint-Saëns' "Septuor."

Herr Block, a lover of music in Berlin, has given 20,000 marks to the Gewandhaus, at Leipzig, for the Nikisch fund.

The great Dutch actor, Louis Bouwmeester, recently gave a performance in Antwerp, in Hauptmann's Voerman Henschel, with Eliza Jonkers in the leading role of Hanne Schäl.

The Opera von der Linden recently gave La Muette de Porticé in Dutch, with Madame Bosse Sommer in the role of Elvira, Mr. de Vos as Masaniello, Mr. de Backer as Pietro, and Mr. Schurman as Alfonso.

Herr von Tur-Mühlen will soon come to Holland to give a series of song recitals.

The national children chorus of the Hague recently gave a concert at the Theatre Diligentia, rendering the Kindercantate Vacantie, with the words by Jan te Winkel to the music of J. Worp.

Henschel's requiem will shortly be given in Rotterdam, under conductorship of the composer.

At the reviving of the operetta Nitouche Madame Lesoeur, who took the title-role, was presented with large floral pieces.

Godowsky, the pianist, recently played several times at the Court at Bucharest, and was presented with the Roumanian Order of the Crown and a handsome present from Carmen Sylva.

Het Utrechtsch Orchest is to give a concert on June 21 at Rotterdam, and give there for the first time an overture for orchestra and chorus, De Vrede (Peace) and a Feestcantate, De Leie, both by the Flemish composer, Peter Benoit.

Het Lyrisch Tooneel recently gave Romeo and Juliet in Dutch, with Mr. and Mrs. Erfmann in the title-roles.

Alt Heidelberg has passed its three hundredth performance in Berlin.

Messrs. Gorski, Tschirikoff, Tschechow, and Korolenko are writing new plays to be produced next season in Europe's principal cities.

Messrs. Raabe and Peers and Madame Engelen have closed their engagements with the Amsterdamsch Lyrish Tooneel.

Puccini's new opera, Mrs. Vlinder, is nearly accomplished and the first production will be given in Rome.

Herr Lautenburg, manager of the Residenz Theatre, in Berlin, will soon go to Paris to produce Nathan der Weise, translated into French by Benno Jacobsohn. The Minister Chaumie has given the Grand Opera House for the production.

Oberammergau, of Passion Play renown, will produce in 1905 Die Kreuzesschule.

Herr Hans Pfitzner, the composer, was taken suddenly ill at a recent concert in Munich and is at present in a critical condition.

The Passion Play will be given in the Löhmerwald, at Hörits from June 1 until Sept. 8.

Paderewski is suffering from severe inflammation of the muscles of the right arm. A consultation between several physicians took place recently, and he has been ordered not to touch the piano for three months.

The annual dinner of the Royal Society of Musicians will take place in the Whitehall rooms on June 26. The chair will be taken by the Marquis of Northampton.

Professor August Manns has been recommended to the Vice-Chancellor for a degree of Doctor in Music by Sir Hubert Parry.

The Scala, in Antwerp, recently gave a burlesque on Blox's La Fiancée du Katendyk which pleased a large audience.

The Dutch tenor, Jan Reder, has been engaged by the Concerts Colonne to sing the part of Christ in Les Beatitudes, and Meinschaert for a concert at the Nouveau Theatre, at Paris.

Sousa and his band will give a concert on June 6 at the Zoölogical Gardens.

Wagnerian operas will be given at the Prinz Regenten Theatre, at Munich, from Aug. 8 till Sept. 14. Possart leads the rehearsals.

LOUIS MAURICE.

ARTHUR–CAHILL.

Daniel V. Arthur, the manager, and Marie Cahill, who recently closed her season as star of the Nancy Brown company, were married quietly in New York, on June 18, by Father Daly, of the Church of St. Malachy. Mr. and Mrs. Arthur started almost immediately on their wedding journey, and they will not return to town until September.

MUSIC NOTES.

Martha Strickland and Theodor Bjorksten, the tenor, were married at Elizabeth, N. J., last Thursday.

Lillian Blauvelt, who has concertized for the past ten years, sang Marguerite in a London presentation of Faust, June 2.

Florence Wyckham, a Philadelphia singer, made her first appearance at the Royal Opera at Weisbaden on Sunday evening, singing the leading role in Meyerbeer's The Prophet.

Henry Wolfsohn returned from the other side Sunday, having contracted with the following artists: Jacques Thibaud, Richard Strauss, Maud Powell, Alfred Reisenauer, Adele Aus Der Ohe, Augusta Cottlow, Susanne Adams, Schumann-Heink, David Bispham, and Anton Van Rooy.

Margaret Crawford, who has been singing at Weisbaden, Frankfort and Halle during the past three seasons, is returning to America for a visit to her folks.

MATTERS OF FACT.

Emil H. Gerstle, business manager of the Portland Theatre, Portland, Me., is in the city for a few weeks. Mr. Gerstle reports a splendid season and predicts another the coming year.

W. H. Matchette, manager of the Olympia Opera company, now playing at New Orleans, was last week in town. He returned to New Orleans yesterday (Monday).

R. D. Price will arrive in New York June 22 to make engagements for the Alcazar and other Belasco and Mayer enterprises in San Francisco. This firm's road attractions on the Pacific Coast next season will include Florence Roberts and The Dairy Farm. Mr. Price's headquarters while in New York will be at the Belasco Theatre.

John Terriss, for the past two seasons leading man with Our New Minister company, is open for an engagement next season.

The Stagecraft School, of 1377 Broadway, New York, is devoted to stage dancing, singing and acting. Competent pupils are assured engagements. The school is under the direction of Lillian Blanche Kline, a well-known professional.

Desirable two-room offices can be rented in the Broadway Theatre Building.

The Senda Concert Orchestra, directed by J. Frank Bennett, will consider offers for repertoire or musical comedy. The orchestra has been a big feature with the attractions with which it has been connected.

Pierra and Gerard have just finished a realistic drama on the recent Servian tragedy, entitled Drama of Servia. A number of startling scenes are promised, including the massacre of the royal family. The play can be bought outright or will be let on royalty.

The road rights to The Brixton Burglary and The Night of the Party, which had Broadway productions and ran for some nights in New York, are offered to responsible persons for the coming season. Intending investors should communicate with J. W. Jacobs, Herald Square Theatre.

There are still a few vacancies for good farce-comedy people in A Jolly Man's Troubles company, which A. Goyert will send on tour next season.

The American Show Print Company, of Milwaukee, Wis., has a full line of paper of a number of successful plays, which are suitable for stock or repertoire production. Their new illustrated catalogue has just been issued.

Sidney R. Ellis' offices are now located at Room 208, Knickerbocker Theatre Building.

Open time for the coming season is still to be had at the New Warrington Opera House, in Oak Park, one of Chicago's large suburbs. Manager Frank H. June wants to hear from high class attractions.

A number of the beautiful stage gowns now before the public are from the establishment of Katz and Kats, 773 Lexington Avenue. This firm makes a specialty of the highest grade of embroidery work on dresses, and no production is too large for them to fit out. Managers will find it to their advantage to examine their work.

Paul Gilmore, who recently closed his tour in The Tyranny of Tears, is now at his home on Morningside Avenue. Mr. Gilmore will continue his starring next season under the same management, presenting John Drew's recent success, The Mummy and the Humming Bird.

The new Temple Grand Theatre, Creston, Ia., which is modern in all its equipments, will be managed by Ed C. Keith.

A soubrette is wanted to play Kathleen Mavourneen and other Mavourneen people at Room 6, 26 East Twenty-third Street.

PROFESSIONAL DOINGS.

Photo by White, N.Y.

Above is a late photograph of Ernest Shipman, general manager of Ernest Shipman's Attractions, with offices in the New York Theatre Building. In April last this corporation was organized under the laws of this State with a capitalization of $50,000. Its first move was a six weeks' tour of As You Like It, which netted between $4,000 and $5,000, it is said, and made a large profit. From both a pecuniary and artistic viewpoint the undertaking was so successful that two companies of As You Like It are being booked for next season, and will be handled by Mr. Shipman. Harry Leighton for Orlando, Florence Gale for Celia and John Saphore for Adam have already been signed. The Rosalinds have not been engaged, but will be actresses of reputation and ability who will be announced later.

Adelaide Manola, the daughter of Marion Manola, has been engaged by Liebler and Company for the support of Edward Harrigan in Under Cover. Miss Manola will play a prominent role.

Manuel Klein has been engaged as general musical director for Daniel Frohman.

Victor Morley last (Monday) evening assumed the role of Lord Somerset in The Prince of Pilsen.

A copyright performance of The Runaways was given in London on Friday. Norman J. Norman and his wife, Marie George, appeared in the piece.

Edwin Milton Royle and Mrs. Royle (Selena Fetter) will next season be starred by Nathaniel Roth in My Wife's Husband, Mr. Royle's new play.

Julia Blanc has been specially engaged by Arthur C. Aiston for the role of Aunt Eliza in At the Old Cross Road. She will also play Mrs. Hay in Tennessee's Pardner during the few weeks the company give this play on the Pacific Coast.

Anna Fitzhugh, of The Wizard of Oz company, on June 15 narrowly escaped death by mistaking a bottle of chloroform for one of ammonia. Prompt attendance, however, prevented serious results.

Three open air performances of As You Like It were given by Ben Greet's players, headed by Edith Wynne Matthison, at South Field, Columbia University, on Tuesday and Wednesday evenings and Wednesday afternoon of last week. The performance to have been given on Monday evening was canceled because of the inclement weather.

A premature discharge of Max Freeman's pistol at Saturday afternoon's performance of The Blonde in Black slightly burned both Harry Conor and Wilmer Bentley.

Jane Burby Collins, who was recently granted a verdict of $7,500 against the Metropolitan Street Railway company for injuries received, will have to recontest her suit, since a motion for a new trial has been granted the defendants.

Anne Sutherland, supported by Frederick Hartley, Frederick Julian and other leading members of the Columbus Theatre Stock company of Chicago, is playing a few of the principal cities of the Northwest in Du Barry.

Charles Crane, last season with E. J. Carpenter's A Little Outcast (Western), and who is now with Willard Lee Hall's Air Ship in Steeplechase Park, Coney Island, N. Y., met with a somewhat dangerous encounter last week. While walking through a dark pathway in the Park he was suddenly attacked from behind by an Italian laborer, who struck at him with his fist. Mr. Crane hit his assailant a severe blow, who in turn drew a long knife. Crane at once, as the better part of valor, fled to the Air Ship, where friends interfered in his behalf and gave the Italian a "ducking" in a nearby canal and forced him to apologize. The reason for his attack is not known.

Reta Villiers, who since the closing of the My Lady Peggy Goes to Town company has been resting at her farm at Port Jefferson, L. I., participated in the benefit to Edna May Spooner, held at the Bijou Theatre, Brooklyn, last night (Monday).

Magaret Witt is appearing this week at Terrace Garden in the title-role in Martha, replacing Villa Knox. Miss Witt was given the part on Saturday morning, but as she is a very quick study, she had little difficulty in mastering it sufficiently to give a very creditable performance last evening.

Leonora Bradley closed her fourth season at the Castle Square Theatre, Boston, on June 14, and on the Monday following she held a reception at her home in that city which was largely attended by many friends in and out of the profession.

Walter E. Perkins returned to New York last week from San Francisco, where, at the Grand Opera House he appeared as visiting star for three weeks in On the Quiet, My Friend from India, and Jerome. His performances were highly praised by the local reviewers.

Mrs. M. J. Jordan is reported to be seriously ill at her home at Mt. Vernon, N. Y.

The suit brought by Clara Morris against Thomas W. Broadhurst to recover $1,574 for lectures which she contracted to deliver, but which Mr. Broadhurst canceled, came up before Justice Levenbritt yesterday.

Tom Ricketts, owing to a previous contract, was compelled to retire from the cast of Over a Welsh Rarebit and Facing the Music with Henry E. Dixey at the Garrick on June 20.

Frank T. Kintzing will produce The Game of Life at the Third Avenue Theatre during the week of Aug. 3, and then will send the piece over the popular price circuit.

The Giffen Musical Comedy company, after a successful run of two months in the South, has come North and will soon open a tour of eight weeks in parks.

Doré Davidson invites offers; 114 W. 40th St.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Howard Thurston is in his second week here. The bill also includes Sidney Wilmer and company, Haines and Vidocq, Jennie Yeamans, Le Roy and Le Vanion, Rolland and Govin, Corinley and Burke, Harry Brown, Leslie Brothers, the Watermelon Trust, Antrim and Peters, Huber, Hoey and Austin, and the vitagraph.

Tony Pastor's.

The entertainers are McWatters and Tyson, Talkative Miss Norton, Jean Barrimore and company, Wood and Ray, Belle Hathaway's monkeys, John F. Clark, Joe F. Willard and Victoria Wilson, Casmore and Florence, Janet Barrington and Miriam Martell, Hilton and Clark, Delto and Bella, Wilbur Amos, Mike Scott, and the vitagraph.

Procter's Fifth Avenue.

A Prodigal Father, Glen MacDonough's comedy, is this week's offering by the stock company, with a cast including Florence Reed, Charles S. Abbe, Wallace Erskine, George Friend, Hugh Ford, Paul McAllister, Al. Roberts, Loretta Healy, Lorna Elliott and others. The olio includes May Evans, Walter Daniels, and the kalatechnoscope.

Procter's 125th Street.

The Lottery of Love is this week's attraction. In the cast are Adelaide Keim, Willard Blackmore, Sol Aiken, H. Dudley Hawley, Frank Rolleston, C. Russell Sage, Mary Davenport, Cecylia Mayer, Margaret Kirker and many more. Lynn Welcher and the kalatechnoscope are the vaudeville features.

Procter's Twenty-third Street.

Flo Irwin and Walter Hawley, in Caught with the Goods, head a bill that embraces James Richmond Glenroy, the Misses Delmore, Bert Baker, Keeley Brothers and Belmont, Harry and Sadie Fields, Phillips and Lawton, Annie Lloyd, Claflin Sisters, Mortimer and Bennett, Marion and Pearl, and the kalatechnoscope.

Hurtig and Seamon's.

The Bill includes the Exposition Four, Boyce and Wilson, Avery and Hart, James and Sadie Leonard, Everett Trio, McBride and Goodrich, Isabel Perkins, and the vitagraph.

Lion Palace.

The bill includes Hayes and Suits, Four Musical Bogerts, S. P. Adams and company, Vernon and Kennedy, Nice and Coy, the Hosinians, James Brockman, Tyrolean Quintette, and Avery and Randall.

Paradise Roof-Gardens.

Edith Helena is the only newcomer in the bill, which embraces Blocksom's horses, Franco Piper, the Hoosier Zouaves, Galletti's monkeys, Sherman and De Forest, the Four Nightons, Wilton Brothers, Mr. and Mrs. Chamberlain, and the operetta, Punch, Judy and Co.

St. Nicholas Garden.

Creatore and his band continue their engagement, offering new programmes.

THE BURLESQUE HOUSES.

Dewey.—The Innocent Beauties Burlesque company is the attraction for this week.

LAST WEEK'S BILLS.

Keith's Union Square.—Howard Thurston presented for the first time here a new act called Modern Magic. Mr. Thurston has gone to great trouble and expense in staging his specialty, and the effect on the audience of the care shown, as soon as the curtain rises, more than repays the performer for his foresight and perspicacity. The scene is a rich Oriental interior, beautifully lighted and furnished. Attendants properly costumed move to and fro noiselessly, and the music and incense add to the effect materially. Mr. Thurston has an effective entrance and proceeds at once to unfold his "bag of tricks." He begins by producing a number of toy balloons from a crush hat, and this trick alone is sufficient to insure the undivided attention of the audience to the remainder of the act. He follows with a number of feats with cards, in which he is past master, producing the pasteboards at will from space in the most surprising manner. He finishes with several illusions of a mystifying character, that are without doubt the best things in their line seen here since the great Chinaman, Ching Ling Foo, astonished New York with his marvelous tricks. Thurston is one of the very few, who has a real license to call himself "the Great." McIntyre and Heath revived their perennially popular Georgia Minstrels act, and it went as well as if it was brand new. Beatrice Moreland appeared at this house for the first time as a single entertainer in a diverting monologue, in which she introduced a number of imitations that were exceedingly well done. Miss Moreland appears in a very handsome and becoming costume, surmounted by a stunning picture hat, and proceeds to give an account of her travels. She has a dress suit case covered with labels of foreign hotels, to prove that she has really been in the places she mentions. She gives an account of a concert on shipboard, with imitations of the various entertainers who recite and tell stories, winding up with the speech of the chairman of the occasion, who is a very pompous individual, and imagines he is a wit. Miss Moreland's stories are all good and her imitation of the speech of the chairman brought down the house. Miss Moreland is at her best in the telling of Hebrew stories, as she has quite a knowledge of the Yiddish language. Her new specialty, taken as a whole, is very good indeed, and pleased the discriminating audiences at Keith's thoroughly. Charles Kenna proved a great favorite in his monologue, The Fakir. He uses many well-worn gags, but tells them in a way that makes them sound almost new. His original material is excellent, and he knows how to tell stories quickly and without any superfluous words. Arnesen did a startling equilibristic act on a tight wire that won him almost continuous applause. Borani and Nevaro scored emphatically in their novel and original acrobatic specialty. Others in the bill were Wood and Ray, Collins and North, Meyers and Ross, the Craigs, B. Foster and his dog, "Mike," Lenore and St. Claire, and Clifford and Dixon. The vitagraph and stereopticon had new views.

St. Nicholas.—Creatore and his band opened an engagement at this house last week and stirred the enthusiasm of large audiences to a pitch seldom seen in this city. The wonderful energy of Creatore is simply amazing, and the manner in which he seems to hypnotize his men, bringing out the very best that is in them, took the audiences off the seats, as the people seemed unable to express their appreciation without rising and giving vent to cheers loud and long continued. Great as was Creatore's success at the Paradise Roof Gardens last Summer, it was more than eclipsed at the St. Nicholas last week, and there is no doubt that his engagement there will be very successful.

Tony Pastor's.—The bill was headed by the Mozart Comedy Four, who went through their diverting singing, dancing and talking act with much success. The Tossing Austins tossed as cleverly as ever. Henley and Farnum won applause for their singing and dancing turn. The Seven Reed Birds scored a big hit with Dave Reed's comedy, Look out for Johnson. The new songs, "I'm Thinking of You All the Time" and "General Hardtack," were enthusiastically encored. Fredo and Dare, with their catch phrases, won many laughs. The Dancing Howards proved that nimbleness is still their strong point. Lillian Shaw made a pleasing impression. Acrobatic work by La Vere and Cross; excellent juggling by the Juggling Burkes; songs and dances by McDonald and Huntington; Music by J. H. Stevenson; mimicry by Al. Coleman; rag pictures by the Trillers, and new views by the vitagraph made up the rest of the programme.

Proctor's Twenty-third Street.—Walter Turner and Lila Blow finished a three weeks' engagement in At the Turf Inn. Thomas E. Curtis continued to make a hit as the tough waiter and the real live horses came in for their share of approval. Jules Ferrar and Thornton Cole, assisted by Dorothy Kendal, presented a new sketch called His College Chum. It is fairly amusing and met with some favor. Al Lawrence told his stories and did his imitations. He was in fine form, and scored an unusually emphatic hit. Le Roy and Woodford handed out an assortment of jokes. Ford and Dot West were quite successful with their new act, A Young Politician. "Chinese Johnny" Williams amused with his burlesque magic. May Evans whistled cleverly. The Three Domonlins did some good contortion work. Hugh and Bessie Lee mystified with their illusion, which is very cleverly arranged. Bush and Gordon, Leonard Kane, the Norrises, and the kalatechnoscope were also in the bill.

Lion Palace.—Manager J. H. Phipps put up an excellent bill last week and was rewarded with good houses. Sullivan and Pasquelena, Puntser Trio, Tyrolean Quintette, Century Comedy Four, Carr and Burns, C. H. Mackie, Van Brothers, Cooper and Schell, Marion Gates, Vera Gray, David C. Bennie and Carmet were successful in their efforts to please.

Proctor's 125th St.—The review of Kindred Souls, produced here last week by the stock company, appears elsewhere. Between the acts Bobby North sang Hebrew parodies, and Tascott's coon songs made a big hit. New views were shown on the kalatechnoscope.

Hurtig and Seamon's.—James B. Waite and company headed the bill in Sidney Toler's sketch, A Touch of Nature. Mr. Waite appeared to advantage as the kind hearted old lawyer who acts as peacemaker in a home where trouble seems imminent. He was ably assisted by Vernon Somers and Virginia Darner. The Golden Gate Quintette made a hit of the most emphatic kind with an act which for good singing, clever dancing and all around fun is hard to beat. Madge Fox and her quartette of "flip-flopping show girls" met with enthusiastic approval, and after responding to repeated encores had hard work persuading the audience that they were through. Charles Ernest sang some pleasing songs and also contributed a few good stories which helped greatly to make his act a success. The Meredith Sisters appeared in their decidedly effective turn and scored heavily. James and Bonnie Farley made quite a hit with the dance at the finish of the sketch, The Messenger Boy. McGee and Walsh, in My Wife's Brother, and the Mosher-Baker Trio of comedy acrobats also pleased. A Trip to Luna and other views were shown by the vitagraph.

Circle.—Manager Percy G. Williams closed a very successful season at this house on Saturday evening last. He has given his patrons nothing but the best in the line of high-class vaudeville, and by so doing has gained the confidence of the clientele he has so rapidly acquired. The house will be extensively improved during the Summer and will reopen late in August with a splendid bill of headliners. The final bill of the season was headed by Adgie and her trio of performing lions. Adgie has become a very expert speech-maker, and gave her audiences a heart to heart talk about herself and her pets that was very interesting indeed. Her performance was as good as ever and the timid ones in the audience had their hearts in their mouths most of the time. Hilda Thomas was seen in her old act, Miss Ambition, with Lou Hall assisting at the piano. Miss Thomas' popularity is firmly fixed and she was rewarded with unlimited applause. Stuart Barnes made the hit of his life with his monologue, which contains many happy hits. Mr. Barnes' methods and material are original, and he has a way of driving home his points that makes his work appeal to even the dullest audience. The Exposition Four were entirely successful with a specialty that embraces much good music and singing, and some fair comedy work. Foy and Clark pleased once more in Cressy's sketch, The Spring of Youth. Gus Williams, as usual, showed the way to younger comedians, by putting in a lot of new material. Coates and Grundy and their assistants, in The Watermelon Trust, scored a hit. The Allisons won many laughs with their amusing skit, Minnie from Minnesota. Valesca, the clever contortionist, and the vitagraph were also in the bill.

Proctor's Fifth Avenue.—The Woman-Hater, the comedy in which the late Roland Reed was so successful, drew a series of large and well pleased houses last week. Charles S. Abbe, in Mr. Reed's old part, scored a hit of the most pronounced kind, and Florence Reed, cheerful, vivacious and pretty as ever, continued to make new friends and to draw the old ones closer to her. Wallace Erskine, George Friend and George Edwin Bryant were capital. Margaret Drew, Loretta Healy, Florence Wilson, and others helped in the fun-making. Waldorf and Mendez, comedy acrobats, and Kennedy, magician, were prominent in an olio that included Robertson and Corey, the two Roses, Kellar, and the kalatechnoscope.

Paradise Gardens.—The conjuring feats of Imro Fox kept the audiences in good humor in spite of the disheartening weather. Others on the bill were Blocksom's horses, Cole and Johnson, Mr. and Mrs. Chamberlain, the Hoosier Zouaves, Galetti's monkeys, the Four Nightons, Wilton Brothers, and the burletta, Punch, Judy and company.

The Burlesque Houses.

Dewey.—The continuance of the cool, rainy weather brought much joy to the management, as excellent business was done throughout the week. The attraction was Albini's Manhattan Burlesquers, headed by Albini, the card manipulator. Two burlesques, The Reception and Hotel De Astor, introduced the entire company and a good olio was provided by Mildred Gilmore, Helen Russell and company, Coyne and Ardell, Lamont Sisters, Nellie Maguire, Lawrence and Edwards, and Crawford Sisters.

GLASS EYE PUT IN A LION.

"Prince," a lion belonging to Captain Bonavita's troupe, at present appearing with the Bostock aggregation at the Sea Beach Palace, Coney Island, underwent an ordeal on June 11 that is unique in the annals of press work. It consisted of the inserting of a glass eye in the socket left vacant by the gouging out of the original optic during a fierce fight between "Prince" and another lion at Richmond, Va., last Spring. An optician from New York undertook the task of restoring the good looks of the beast. He made an eye that he calculated would be about the right size and sent word to Mr. Bostock that he would be ready for business on Thursday. Elaborate preparations were made for the event. The press agent made sure that the New York papers were fully represented and gave the word to proceed. It required the combined efforts of Captain Bonavita and all the attaches of the place to properly rope and chain "Prince," who was gradually forced close to the bars of the cage, so that the optician could get at him properly. After several unsuccessful attempts the glass eye was finally slipped into the socket and the galling fetters were removed. When "Prince" felt himself free again he stood up and gave a roar that rattled the iron play. He then shook himself vigorously, and, to the disgust of everybody, the new eye fell on the floor of the cage. The lion looked at it contemptuously with his good eye and spurned it with a haughty wave of his left front paw. The optician decided that he had made a mistake in the size and he set about providing another eye, which was successfully inserted last week.

MADAME MORELLI ATTACKED BY LEOPARD.

Madame Morelli, the intrepid trainer of leopards, whose thrilling act is one of the big features of the Bostock aggregation at Coney Island, had a very narrow escape from death on Friday morning last, while rehearsing an unruly leopard. The animal became enraged at his mistress, who is unsparing in her use of the whip when her pets are not as quick as she would like them to be, and when she was off her guard he sprang on her and bore her to the floor. The shock caused her to lose consciousness, and the animal had started in to tear and bite her when Frank C. Bostock, Herman Weedon, and Captain Bonavita came to her rescue. They succeeded in driving the beast into a corner with pitchforks, and carried the bleeding trainer to a place of safety. She was taken to the hospital, where it was found that her neck, arms and abdomen had been badly lacerated. Her condition is serious and it will be several weeks before she will be able to resume her perilous occupation. Madame Morelli is handicapped by the fact that she is compelled to wear eyeglasses. Her animals are very hard to handle, and her performance always creates a sensation from the fact that the beasts seem most unwilling to obey her until she makes them feel her authority.

$2,000 FOR A SKETCH.

Lewis McCord makes an announcement in this week's Mirror that will prove of the greatest possible interest to playwrights and authors of sketches. Since he has been in vaudeville Mr. McCord has been appearing in a sketch called Her Last Rehearsal, written by Willard Holcomb. It has been extremely successful, but Mr. McCord is naturally anxious to enlarge his repertoire. He has searched in vain for a sketch as good as Her Last Rehearsal, and has decided to make an offer that will tempt the cleverest writers to put forth their best efforts. Mr. McCord will give $2,000 cash for a sketch that is as good in every way as Her Last Rehearsal. He is at present in charge of the Lakewood Stock Company, at Skowhegan, Me., where he will remain the entire Summer. Authors who may wish to compete for this valuable prize may address Mr. McCord as above. His offer is made in good faith and the hard cash is waiting for the lucky man or woman who can supply his want.

SAVED BY A FISH-HOOK.

Harry Hayward sends The Mirror a thrilling account of an adventure in which he and Mr. McIntyre, of McIntyre and Primrose, were participants. According to Mr. Hayward, a party of performers went fishing on May 30 in San Francisco Bay. They were on a sailboat called White Wing (by kind permission of Banks Winters). Mr. McIntyre had hooked a big sea bass, and in trying to land it fell overboard. As he fell he grabbed Mr. Hayward's line, and the hook on the end of it caught in his hand. He sank, but Mr. Hayward had presence of mind enough to pull on his line as enthusiastically as though he, too, had caught a bass, and when Mr. McIntyre's hand appeared above the surface of the water, he was seized and pulled aboard the boat safe and sound, with the exception of a gash where the hook had so luckily caught him. This sounds very "fishy," but there were present on the occasion George Primrose, Leonard and Duke, and the owner of the boat. Next!

ANOTHER "LOOPER" KILLED.

Several weeks ago mention was made in The Mirror of a man named William Zimmerman who was making arrangements to loop the loop on a pair of large roller skates. On Thursday evening last, at the Cyclorama Building in Indianapolis, in the presence of 1,000 people, Zimmerman tried to accomplish the feat and paid the penalty of his foolhardiness with his life. When he reached the highest point within the loop the spectators were horrified to see that he had lost control of his apparatus, as the wheels swerved slightly. Immediately afterward he fell to the bottom of the loop, some twenty feet below. The heavy skates fell upon his head and crushed his skull. He was removed to a hospital, where he died an hour after his fall. The apparatus used by Zimmerman consisted of a small platform, fitted with wheels. He stood on the platform and steadied himself by holding two strong iron uprights fastened to the platform.

LECTURER STRICKEN.

James A. Shea, one of the best-known "barkers" or lecturers in the profession, was suddenly stricken a few days ago while addressing a large crowd at the Labor Carnival in Pittsburg. He suffered a strangulation of the vocal cord, which may result in a total loss of voice. When the nature of his affliction became known a large purse was raised and presented to him in order that he might have the best medical attention at once. Mr. Shea was a very fluent speaker and has been prominent at every exposition since the Centennial in Philadelphia in 1876. He was particularly expert in drawing crowds to visit theatres in which Oriental dancers were on view, and has extolled in flowery language the merits of such famous Turkish terpsichorean artists as Fatima, La Belle Rosa, Dolli Castella and many others.

AL. G. FIELD'S PLANS.

Al. G. Field has completed his arrangements for the coming season. The comedy contingent of his minstrel company will embrace Al. G. Field, Harry Shunk, Tommy Donnelly, Doc. Quigley, Billy Murray, John Blackford, Tommy Odell, Tommy Hyde, Lew Fairman and Billy Cawley. The vocal corps will have among its soloists Reese V. Prosser, Joseph E. Humphris, Matt Keefe, George Pearce, William H. Atkinson, Tom McKenna, Reuben B. Bothrick and Frank L. Hinch, with Paul La Londe as vocal director. Percy Leigh and brother, billiard-cue artists, and the eight Parraviens, classical statuary posers, both European acts, will make their American debut. The six Watsons in a new specialty, called Fury Grandpa, and the four Mignanis will also be with the company. Burt Cutler will direct the band and orchestra. Will J. Donnelly will be general agent; J. R. Hatfield, advertising agent; Edward Conard, treasurer, and Will Conway, secretary.

"CHICOT" RESIGNS.

Epes Winthrop Sargent, better known by his pen-name "Chicot," who for several years has been engaged in the task of showing vaudeville performers who do bad acts the error of their way, resigned his position on June 12. Mr. Sargent has always been a conscientious critic, and though he incurred the enmity of many performers for his bluntness in pointing out their shortcomings, he was instrumental in helping to improve the general tone of vaudeville in many ways. Mr. Sargent has as yet made no definite plans, but will probably be heard from in the same line in the near future.

KEITH'S IN SUMMER DRESS.

The usual Summer transformation occurred at Keith's last week, when the heavy dark velvet draperies were removed and in their place appeared hangings of white lace net, which make the pretty house look at least thirty degrees cooler. The attaches will have their Summer uniforms as soon as the weather settles down to dog-days temperature, and the numerous electric fans, together with the elaborate system of ventilation, will make the house perfectly comfortable on the warmest nights.

LEON BERG AT ASBURY PARK.

Leon Berg, of Hurtig and Seamon's forces, has been engaged as business-manager and promoter of publicity for the Asbury Park Opera House during the Summer season, which opened on Monday, June 15. The attraction at the Asbury Park house will be high-class vaudeville exclusively. The booking is in charge of Charles Bornhaupt, whose offices are at 40 West Twenty-eighth Street. Stine Brette is the lessee of the house for the Summer. Mr. Berg will resume his duties with Hurtig and Seamon, when their Harlem Music Hall reopens in the Fall.

IMRO FOX WILL GO ON TOUR.

The rumor that the Imro Fox Vaudeville company would not go out next season is incorrect. James C. Matthews, manager of the company, has already booked several weeks for next season. Besides Mr. Fox, the company will include Canfield and Carleton, Bedini and Arthur, Colby and Way, Zena and Marguerite, Leona Thurber and her "picks," and William Cahill. A special production of an illusion called "She" will be a feature of the entertainment.

KING TO HEAR COON SONGS.

King Edward of England, having heard from his friends that those two famous colored jesters, Williams and Walker, with their fellow-mountebanks, are making merry within the confines of his kingdom, and that they are apt at stirring the risibilities, has issued a ukase, or something of that sort, which means that the aforesaid jesters will go to the palace to-day to make faces and raise their voices in song so that His Majesty may forget for the nonce that the cares of state are weighing heavily upon him.

PERCY G. WILLIAMS OFF FOR EUROPE.

Percy G. Williams, manager of the Circle and Orpheum theatres, will sail for Europe to-day on the *Kaiser Wilhelm II.* He will visit the principal European capitals with a view of securing some novelties for next season.

VAUDEVILLE JOTTINGS.

Carter De Haven, of the Carter De Haven Trio, has signed a three years' contract with Weber and Fields, to appear with their stock co. When his mother saw the signed contract she was so pleased that she immediately presented the young comedian with an automobile.

Sallie Randall is playing the Grand Opera House, Asbury Park, this week, with Saratoga and Glens Falls to follow.

Harry Houdini's tricks have so mystified the Russians that he has been engaged for a second month at the Establishment Yard, in Moscow. He dumfounded the Russian police by escaping from their famous Siberian transportation cell, after having been stripped and securely locked in.

Latimer Johnstone and Caroline Frances Cooke sailed for England on June 16. They expect to produce their vaudeville sketches on the other side during the Summer.

Vernon's Vaudeville, under the management of Benjamin B. Vernon, began their third annual tour of Long Island at Oyster Bay on June 15. Mr. Vernon's co. this year includes Edward Clark, Estelle Wordette and Jules Kusell, Countess Olga Von Hatzfeldt, Millership and Hennessy, and Harry Armstrong, pianist.

Tommy Donnelly's Metropolitan Minstrels opened on the Long Island circuit at the Carleton Opera House, Bayshore, on June 22, with Sayville, Patchogue, Southampton, Riverhead and Greenport to follow.

Great preparations are under way by the entire Carnival Committee to make the Dallas, Tex., annual midsummer carnival of 1903 eclipse anything of the kind ever presented in the South. Judging by the class of attractions they are seeking, it will far surpass any previous efforts of these wide-awake promoters.

John T. Fay, manager of the Fays and their vaudeville co., is spending a few days in New York.

Mrs. Harry W. Bartlett (Lethe Collins) has fully recovered her strength, after her long illness with typhoid fever, and she and her husband are now playing over the Burt circuit of parks, in their new and original specialty by Mr. Bartlett, with great success. Baby Vivian Bartlett is enjoying good health, and is glad to be on the road again.

The Exposition Four, having been informed that there is another act touring under the same name, wish to state that the original four consists of the Alexander Brothers and James B. Brady. This week they are at Hurtig and Seamon's, with Woolworth's Roof-Garden, Lancaster, and Shea's, Buffalo, to follow.

Stark and Buckley, after an engagement of four years in England and on the Continent, returned recently and are at present in Atlantic City.

Bailey and Madison put on a practically new act at Hammerstein's for a trial performance one evening last week, and made a tremendous hit. Their make-ups are new and far more pleasing than before, and the act itself has been decidedly improved.

A new theatre for vaudeville will be erected in Seattle, and another house, devoted to the same sort of entertainment, will soon be opened in Portland. Both will be connected with the Northwestern vaudeville circuit.

The World's Entertainers, who started from New York city a year and a half ago, finished their tour around the world at Ceylon on May 23, and the co. disbanded. [illegible], the Juggler, returned to [illegible] to prepare for his American engagements. [illegible] has signed with Bunch and Rudd; Miss Gwynne, the American so-

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

NEW ACT. WARNING TO MANAGERS.

There is only "ONE" Novel and Original production of Hiawatha as Indian Maidens with face masks and correct costumes and Special Picturesque Set designed by the originator, Tim McMahon.

McMAHON'S 7 GIRLS

Watermelon
Mississippi Steamboat
Hiawatha
Jackson Hall
Pullman Porter

Presenting McMAHON & CHAPPELLE.

This act is fully copyrighted and protected and any infringement will be prosecuted to the full extent of the law. International copyright. Now booking time beginning Sept. After first performance at Temple Theatre, Detroit, Manager Moore immediately held the Act over for the 2d week. A repetition of Hyde & Behman's.
Address TIM McMAHON, 250 W. 38th St., New York City.

WILL THOMPSON DAVIS

The Originator of Refined Hebrew Comedy.

"THIS FACE MAKES PEOPLE LAUGH."

Address JO PAIGE SMITH, VAUD. ASSN.

JANE CHAS.

COURTHOPE and FORRESTER

Presenting

"A FISHERMAN'S LUCK."

By GEO. H. EMERICK.

---

6 MUSICAL CUTTYS 6

3—Brothers and Sisters—3

THE WORLD'S GREATEST FAMILY OF INSTRUMENTALISTS.

WM. CUTTY, Mgr. Per. address, 257 W. 126th St., New York.

MR. AND MRS.

ROBYNS

In Vaudeville next season, with

THE COUNSEL FOR THE DEFENSE.

Eny-Meny-Miny-Mo,

THE TWO SCHRODES

Invite offers for a show,
If we sign we are sure to go,
Eny-Meny-Meny-Miny-Mo.

Add. 224 West 48th St.

Leona Thurber

THE GIRL WITH THE BOGEY BOYS.

Address MIRROR.

HURD *Magician.*

Per address, 302 E. 14th St., New York.
Phone, 5587—18th.

Barton and Ashley

Presenting CANAL BOAT SAL.

Tivoli Theatre, London. 8 weeks in conjunction with Canterbury & Paragon.

"THE BEAU BRUMMEL."

STUART BARNES

HE SINGS AND TALKS.

AMERICA'S BEST HUMOROUS SINGER.

WILL F. DENNY

AN APPLAUSE HIT EVERYWHERE!

Now booking time for next season. Per. address 304 E. 18th St., N. Y. City.

A NOVELTY!

4 RIANOS

Preparing Extensive Changes in Act for Next Season.

Agent, JO PAIGE SMITH. Western Rep., EDWARD SHAYNE.

W. C. FIELDS

ECCENTRIC JUGGLER.

After week May 4, with Harry Rickards, Sydney, Australia.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 421 STRAND, W. C.

"HAPPY" FANNY FIELDS

NOW ON THE BRINY.

Will Arrive in Time to Help Celebrate the Fourth.

TIME ALL BOOKED UNTIL 1905. Agents, WARNER & CO., 20 Wellington St., London, Eng.

A DECIDED HIT.

FREDERICK LAUDER AND MARION STANLEY

In the refined comedy sketch.

DETAINED ON BUSINESS.

A laugh in every line with the exception of a few, and they are screams.

Now booking season 1903-4. Permanent address, 282 Eighth Avenue, New York.

J. K. Hutchinson AND Rolinda Bainbridge

In Edmund Day's one-act Cyclonic Farcicality,

RAISING THE WIND.

Address GREENROOM CLUB, NEW YORK.

---

40 WEEKS—RE-ENGAGED—WEEKS 40

TROCADERO QUARTETTE

With Guinlan and Wolf's Minstrels—Over 40 weeks last season.

JOE BIRNES, Representative.

Mr. and Mrs. Swickard

Johannesburg, South Africa, July 27-Sept. 19.

EDWIN BAKER & CO.

In their Operetta,

A JAPANESE COURTSHIP.

Almost an opera in itself. Address ALBERT SUTHERLAND

THE INCOMPARABLE VENTRILOQUIST,

ED. F. REYNARD

AND HIS FAMOUS MECHANICAL FIGURES.

Specially engaged for season 1903-4 with the GREAT ORPHEUM SHOW.

TOM RIPLEY

MONOLOGUE AND SINGING COMEDIAN
ADDRESS 336 E. 123 ST. N.Y.

EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Season 1903-4, Management of WEBER AND RUSH Time all booked for the Summer.
Week June 15, German's Theatre, Salem, Mass.
Eastern and Western Agent, WM. MORRIS, 45 West 29th St., N. Y.

BAILEY AND MADISON

Have June 29-30 OPEN. Orpheum Circuit—July 12 and 19 Frisco; July 26 and Aug. 2, Los Angeles. Open in London Aug. 31. *Wire all Agents.*

MR. and MRS. GENE

HUGHES

IN ENGLAND INDEFINITELY.

Address, 22 Leicester Square London, W. C.

BERT HOWARD AND LEONA BLAND

Been on the trail again, as usual. Thinking up new ideas for next season, and incidentally keeping my eye on poachers, will keep me fairly busy for the time being.

Look to Jo Paige Smith for the season's routing.

prano, will visit London and Germany. Booth and Rudd will go to London and later to New York. Mlle. Pute, the toe-dancer, will visit [illegible], and on her return, will work again with Booth and Rudd.

Harry Ernst, of the Quaker City Quartette, is mourning the loss of his father, who died on June 24.

Sallie Stembler, who is to support Grapewin and Chance in Mr. Pipp next season, has signed a five years' contract with Samuel L. Tuck, who may star her season after next in a musical comedy.

William Paley, the indefatigable kinetoscope man, whose machines and moving pictures have been a feature of the bills in all the Proctor theatres for several years past, made a splendid film of the parade of the New York Fire Department, that took place on Saturday, June 6. The picture was shown at Proctor's and is a remarkably fine one. The film is over 1,000 feet in length. Mr. Paley's most successful feat was the taking of moving pictures of actual battles during the war in Cuba.

Bingham, the ventriloquist; the Three Auberts, and Kittie Bingham have signed for the Maurice Boom circuit of parks.

Matt Nasher, who is located at the Lafayette Theatre, Buffalo, looking after the interests of James E. Brennan and John Rose, who are managing the burlesque stock at the above theatre, also the Star Theatre, Cleveland, for the Summer months, states that the outlook at both cities is very encouraging. In addition to these two permanent stock cos. throughout the Summer they are also arranging to send out two road cos. next season, opening in September at the expiration of their Summer stock season. Both cos. are well booked up with excellent time. The opening of the Summer stock occurred June 22, both the Buffalo and Cleveland houses opening on the same date. Two special features have been secured for the Buffalo opening, Cherokee and Lottie Gilson. The Buffalo stock will number thirty-five people, while the Cleveland co. will go two better.

Harry Houdini, "King of Handcuffs," whose letters from the other side are an unfailing source of information, [illegible] by having a caricature of himself printed in the leading comic weekly of Russia, the name of which ends in "[illegible]."

After a very successful starring tour of thirty-five weeks Billy McClain has returned home to spend his vacation. He is booking people and writing new numbers for the coming season, and is also studying out a new character for The Smart Set.

Hal Godfrey is spending a few weeks at Fifield, Wis., which is 400 miles north of Chicago, in company with his father, Al. W. Filson, of Filson and Errol. In one day they landed eleven muskalonge, the largest weighing twenty-four pounds, being caught by Mr. Filson, and the next best, a twenty-pounder, was on the hook held by his son.

Burke, Moller and Teller have arrived safe and sound in Johannesburg, South Africa, and are delighting the natives and others of the city with their diverting sketch, which they are presenting at the Empire.

The Ferris Wheel, that was such a big feature of the Chicago World's Fair in 1893, and the original cost of which was [illegible], was sold at auction recently for $1,800 to a junk dealer, who bought the wheel, buildings, engines and boilers for the sum quoted.

Abe Leavitt announces that the thirtieth season of the Rentz-Santley co. will begin on Aug. 24. A new burlesque, [illegible], will be a feature. The scenery will be painted by C. W. Valentine and the costumes have been designed by [illegible]. The following people have been engaged: [illegible].

Lew Dockstader and his great minstrel co. will open their season early in July. The co. is said to be the largest and greatest minstrel organization that has ever toured this country, making it necessary that they travel by special train of two baggage cars and three special coaches.

The McMahon, of McMahon and Chappelle, has issued a warning to managers that he has the only original production of the song "Hiawatha," with [illegible] will be prosecuted to the full extent of the law. [illegible] Temple Theatre, Detroit, that Manager Moore decided to hold it for a second week after seeing the first performance.

James and Bonnie Farley have been scoring heavily with their new act everywhere. Last week they played Hurtig and Seamon's, with St. Nicholas to follow, and they have Pastor's booked for a week in July.

LeClaire and Leigh write as follows: "We have just closed a pleasant [illegible] engagement at [illegible] Park, [illegible]. We cannot say too much in praise of [illegible]. Our cabinet mystery also proved a big success, and we received excellent press notices."

Twenty chorus girls appearing in Peggy from Paris at the Colonial Theatre, Cleveland, O., fainted from cramps on Friday evening last. It is supposed that they were poisoned by eating tainted food. They all boarded at the same place.

Kate Uart and her sister will try vaudeville next season in a sketch now being written for them.

The Bostock collection at Coney Island was enlarged last week by the addition of a lot of giant crocodiles.

Eugene Cowles, the basso, has signed a contract to appear on the Keith circuit for five weeks.

Marie Dressler and Truly Shattuck, while on a tour of Coney Island one evening last week, took pity on a newsboy and sold his papers for him. They charged extra prices and netted the sum of $20 for the little chap in less than five minutes.

H. G. De Muth, who has been in charge of the press and amusements at Olentangy and Minerva parks, Columbus, O., for the past three Summers, has been engaged by the Bergen Amusement Co. as superintendent of Bergen Beach, which is now in full blast.

Ollie Foster, a Coney Island chorus girl who travels with a burlesque co. during the regular season, was shot by Edward [illegible] on Friday evening last at the concert hall in which she was employed.

The floating roof-garden on the "Grand Republic" will open for the season on July 1. Vaudeville will be the attraction.

The Four Emperors of Music have signed with Charles A. Loder's co. in A Funny Side of Life for next season.

Clay Benton Johns was granted a divorce from William Elmer Johnson at San Francisco on June 10.

Madame Eugenia Mantelli, whose concert tour in California has been very successful, will return to vaudeville. Clarence Fleming is looking after her interests and will book a number of weeks for her.

The Troubadour Four did not play Electric Park, Baltimore, last week, nor Woolworth's Roof-Garden, Lancaster, Pa., this week. They are at Sans Souci Park, Chicago, week of June 28-July 4.

The Hotel Belleclaire entertainment on June 10 introduced some of the best vaudeville talent that has been seen at these entertainments. Walter Kelly, the Orion Quartette, Tascott, Mrs. Harry Graham Davis, Charles Dunn, Mr. and Mrs. Robert Hunt, and George H. Guttmann were among those who proved most entertaining in monologues, songs and imitations.

Billy S. Clifford will sail for Europe on the "Philadelphia" to-morrow to fill an engagement at the Tivoli, London, after which he will go to South Africa.

Walter Stetson, assisted by Nelda Herman, who have filled many dates in the South recently, open on July 6 at [illegible], Atlantic City, for two weeks, with Tony Pastor's and Baltimore to follow, after which they will leave for a twenty-five weeks' tour of the Pacific Coast.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Continued inclement weather has done little to help the Summer parks and gardens, while the indoor amusements have been more than benefited. The Masonic Temple had Mary Norman and a good bill last week, while the current bill consists of [illegible], Yorke and Adams, Louise Brehaney, [illegible] Lew Hawkins, and O'Brien and Havel.—Chicago Opera House has a rather cosmopolitan bill, consisting of Emmett Corrigan and co., Olivette, Crawford and Manning, Two Alexins, the Salvaggis, [illegible] Wednesday night [illegible] at the head of a band of forty. E. E. MACKAY.

BOSTON, MASS.—McIntyre and Heath are the headliners in the excellent programme at Keith's. [illegible] JAY BENTON.

ST. LOUIS, MO.—Colonel John D. Hopkins has engaged [illegible] at Forest Park Highlands. [illegible] J. A. NORTON.

SAN FRANCISCO, CAL.—Orpheum [illegible] O. J. MITCHELL.

CLEVELAND, O.—Star (Drew and Campbell, mgrs.): [illegible] WILLIAM CRASTON.

NEWARK, N. J.—Proctor's will make an excellent Summer record [illegible] The body was removed to New York city. C. L. NELSON.

BUFFALO, N. Y.—Amelia Summerville scored a great success at Shea's week 15. [illegible] P. T. O'CONNOR.

KANSAS CITY, MO.—Hopkins', Forest Park, 14-20: The opening of this new Summer theatre at the new park is quite an event, as it will furnish Kansas Citians with a high-class vaudeville entertainment during the Summer months, something we have not ex-

VAUDEVILLIANS Enlarge Your Field of Action. Make Your Act Known Abroad.
THE INTERNATIONAL RECLAME BUREAU,
23 [illegible] Street, Piccadilly Circus, London, Eng.
Will create a demand for your act in any land by means of [illegible] advertising. [illegible] the U. S. A., Germany, Austria-Hungary and France. [illegible] and have the largest stock of theatrical posters in the world.

B. F. KEITH'S INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES.
E. F. ALBEE, General Manager.
HIGH CLASS VAUDEVILLE.
S. K. HODGDON, Booking Manager.
Association of Vaudeville Managers, St. James Bldg., Broadway and 26th St., N. Y.

MILTON and DOLLY NOBLES
STARRING IN DRAMA AND VAUDEVILLE.
Agents or 139 First Place, Brooklyn. Phone, 166-A Hamilton.

Edward Doyle
THE JUGGLING WONDER
Rock Springs Park, East Liverpool, Ohio, this week

PARODIES.
Four crackerjacks, best out. WHEN THE STARS ARE SHINING BRIGHT; BLEW, BLEW, BLEW; RALLY ROUND THE FLAG, and BAMBOO TREE, mailed to any address for $1.00 (money order), or any one for 25 cents (silver or stamps). Address J. G. TEMPLE, 69 Terrace, Seattle, Wash.

I write SKETCHES for Vaudeville work,
Generally have one or two on hand.
H. H. LINDEMAN, P. O. Box 314, Brooklyn, N. Y.

VAUDEVILLE AGENTS, ATTENTION!
Who wants exclusive booking big act headed by [illegible] special feature? OGDEN, MIRROR Office.

[illegible] PICTURE MACHINES AND FILMS
MAGIC LANTERNS WANTED [illegible]

VAUDEVILLE. VAUDEVILLE.

THE WIZARDS OF MOTION
OLLIE YOUNG AND BROTHER
All the newest things in Hoop Rolling.
Address WM. MORRIS, or JO PAIGE SMITH.

JUST AN IRISHMAN—THAT'S ALL.
James B. Donovan
Skinner's Hotel is open for the Summer. The rules of the house have been revised and brought strictly up to date. Address care MIRROR office.

J. ROYER IDA
WEST AND VAN SICLEN
MUSIC AND COMEDY.
Season 1903-4 with Charley Grapewin's Musical Comedy, "MR. PIPP."

JOE MYRA BUSTER KEATON
The only act of its kind! Managers booking this act get two acts in one: Our regular act and a ten or twelve minute monologue in one by Little Buster. The funniest kid on earth, says B. F. Keith. Now arranging next season's tour under management of JO PAIGE SMITH.

JAMES RICHMOND GLENROY
The Man with the Green Gloves.
Proctor's 23d St. this week. June 29, Proctor's, Newark.

RASTUS and BANKS
"THE MAJOR AND THE MAID."
Kenosia Park, Danbury, Conn., this week.
Next season with THE TWO SISTERS CO.

J. A. ELOISE
MURPHY AND WILLARD
The Sky Scrapers of Conversational Comedy.
Passing the laugh at Myers Lake Casino, Canton, Ohio, this week. "Have a Doughnut?"

LEWIS McCORD
Presents "HER LAST REHEARSAL" to refined Vaudeville audiences.
If there is a writer who can duplicate this clever playlet, written by Willard Holcomb, I will pay $2,000.00 cash for same.
Address The Players.

THE PRIVATE SECRETARY OF VAUDEVILLE.
HAL GODFREY AND CO.
Presenting A VERY BAD BOY.
Home for the Summer at Elmhurst, Ill.

EDWIN LATELL
Attention, Park Managers, who have me booked. This wet weather is having no effect whatsoever on my "jestable" spirits. Never fail to please my audiences under any circumstances.

VAN-BROS.
Musical Comedians, would like a good show for next season. Both play parts. Address 209 E. 14th St., N. Y.

HENRY LEE
In his unique artistic novelty,
GREAT MEN—PAST AND PRESENT.
The most novel attraction in Vaudeville.

CHARLES HORWITZ
(OF HORWITZ AND BOWERS),
AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.
The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, [illegible] and Co. in Mrs. [illegible], Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, [illegible] in A Medical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on Plays, Sketches, Monologues, Etc., address
CHARLES HORWITZ, 34 East 21st St., N.Y.

GOLDEN GATE QUARTETTE
and FANNY WINFRED.
BIG HIT EVERYWHERE!
Frank's Opera House, Bayonne, this week. Return date on Keith circuit, August 10.
ADDRESS WM. MORRIS.

In Vaudeville a Feature.
WALTER STETSON & CO.
Presenting the Burlesque Tragedy, "A VILLAIN UNMASKED."
Assisted by NELDA HERMAN.
All sold out until Dec. 28th. On Western Circuit.

GORMAN and WEST
THE BRUNETTE IN RED.
All Agents

... for the past few seasons. The management offered a very good bill for the opening [illegible] ... Brown, and [illegible], and the [illegible] made up the bill, all being well received. KERBY CAMPBELL.

CINCINNATI, O.—At Coney Island 14-20 Hilton and [illegible] and [illegible], who were big [illegible] the previous week, [illegible]. Among the [illegible] were [illegible], Harry Hart, [illegible]. At Chester Park [illegible] headed the bill. Others who scored were [illegible], Young American Quintette, Lew Wells, and George Austin.—The bill at the Lagoon for the coming week was headed by Nancy Rice and Sam Harley. H. A. SUTTON.

TOLEDO, O.—Casino (Frank Burt, mgr.): Week [illegible]: The Kaufmans, bicyclists; Lane and Lane, Watson and Newton, Whitman, Kelly and Rose, and [illegible] made up the bill.—Farm (Otto Klives, mgr.): Three Keatons, Billy Clifford, [illegible], Boston and Brooks, Mr. and Mrs. Harry Thorne, Pianola Midgets.—Bellevue Park (J. W. McCormick, mgr.): The Kings, Lew Palmer, Lloyd and Walton, Kerns and Cole, Four Olifans. C. M. EDSON.

LANCASTER, PA.—Woolworth Roof Garden (John B. Peoples, prop. and mgr.): People were turned away at both performances [illegible] and business continued very large 15-20, with the following bill: Conkey and Carlton, West and Van Siclen, Sully Family, Hodges and Wayne, Vira Rial, Larkins and Patterson, and Calve. This is the home of J. Royer West, and he and his partner were warmly greeted. For 22-27: Jordan and Welsh, Alice Raymond, [illegible] and Bernardo, [illegible] and [illegible].—Items: One of the women of the Three Livingstons broke a bone of her hand during the performance 12 and they returned to New York 13.—Ed Pradley, a local ventriloquist, took their place at the Garden 13.—Hugo Marks, the pianist at the Garden, has composed a march entitled "The Lady Guy," which is dedicated to Manager Peoples.

REVERE BEACH, MASS.—Bad weather week 15-20 kept business dull.—Point of Pines (William [illegible], mgr.): For the last week of vaudeville in the Rustic Theatre 21-27, Lillian Burkhart and co., Anna Caldwell, Three Leilliotts, Howard Brothers, the Wilsons, and Lynn Cadet Band. The Pines Musical Comedy co. opens 29 with The Telephone Girl. Co. includes Rose Le Harte, Minnie Jarbeau, Virginia Ainsworth, Ermine Earle, John R. Young, Douglas Flint, Frank Balsover, Frank C. Kelly, and Fred Perkins, musical director.—Crescent Gardens (W. H. O'Neill, mgr.): Al. and Mamie Anderson's Lady Africa co. enter on second week 22-27.—Items: The Johnstown Flood opened to fair business in the new theatre 20. Four performances are given daily.—The Burning of Dawson City, under direction of W. L. Warden, continues to please at the Electric Theatre.

BAYONNE, N. J.—Frank's Opera House (Charles Kenter, mgr.): Business opened very good 15 with John L. Sullivan as the headliner. His act is all right, the talk being interesting. The other people were Attie Spencer, Russell and O'Neill, Emerson and Omega, Latel and Porter, Shannon and Brown, McRae and Wyatt, and Dorsch and Russell.—Items: Manager Joseph Frank has joined Bayonne Lodge of Elks, and the lodge attended the performance 16.—Attie Spencer is doing a good singing turn.—Dorsch and Russell have a fine musical act.—Week 22: Golden Gate Quintette, Hoey and Lee, Allen and Delmain, Agnes Miles, the Alacomas, James and Lucia Cooper, Harry N. Welch and co., Starr Brothers and Calvo.

ST. JOSEPH, MO.—Casino, Lake Contrary Park (E. P. Churchill, mgr.): Opened 7-13 with vaudeville. Bill included Shannon and Lucier, Linda Wilson, Will H. Fox, the Rosinos, and the Weston-Raymond co. Good business all week. 14-20: Armstrong and Wright, Vic Jerome, Howard and Bland, Julian Rose, and the Pound Trio.—Item: E. P. Churchill, who has entire management of the Lake Improvement Company's properties, is making it a very popular resort. The Casino Theatre books only the best, the Midway attractions are all first-class, and the boating, fishing, bathing and band concerts are all that could be expected at any high-class Summer resort.

NEWPORT, R. I.—Freebody Park opened 22 for the second season, under the management of H. B. Sheedy. It is located near Bellevue Avenue, the fashionable drive. Ten thousand dollars have been expended in improvements. The opening co. includes Keno, Welch and Melrose, Sully Family, Weston and Yost, Female Drummer Quartette, Zimmer, Taylor Twin Sisters, Le Roy and Woodford, and Leonora Pewsey. The orchestra is under the direction of T. S. Allen, the past season at the Howard, Boston. An added attraction is a Japanese Village, erected by T. Naghasato, where a score of Japanese artisans and entertainers are engaged.

LOGANSPORT, IND.—Wabash Pavilion (J. E. McMillen and G. W. Harrington, mgrs.): Week 8 good business. Bill included Kelsey Moore, Gaynell Everett, Olvio, Everett Sisters, Lola Fawn, and Ray and William Gaden, assisted by Carrie Maxwell. Week 15 opened to large business. Performances excellent. Jansen headed bill and made a hit. Other clever artists were Max Rover and Etta French, Will Reynolds, Delaney and Estella, and Gillihan and Murray. Week 22: Mr. and Mrs. Carl Carter, Milo Vagge, Zara and Zara, and Florence Fields.

LOS ANGELES, CAL.—Orpheum: An entertaining bill was offered week 8 in which the Baileys made a hit. Kartelli was a wonder on the slack wire. Mary Hampton and co. in The Melodrama were most pleasing. Brothers Permane do a great stunt and cause lots of laughter. Zelma Rawlston appeared well in character songs and dances. The holdovers were Brothers Prevdo, Martini and Max Millian, and Whitney Brothers.—Chutes (Hy. Kaeh, lessee): Week 8: Dorothy Porter, Robert Shaw, Virgie Hall, Duncan and Hall, J. Robert Mitchell, Josephine Newman, and Robert A. Hosel.

DETROIT, MICH.—Week 15-20 Manager Moore has a bill replete with headliners. Ernest Hogan is a favorite, and his work is much enjoyed. The Watermelon Girls achieved such a success that they have been retained for another week, and still continue to be a great drawing card. It is one of the most refined acts before the public. O'Brien Trio, Orpheus Comedy Four, Aurie Dagwell, Barrow Family, James F. Kelly and Dorothy Kent, John and Lillie Hoover, and the biograph are also here.

PEORIA, ILL.—Prospect Heights Park (Will Nash, mgr.): Week 15: Mlle. Theo. Rapoli, Anita, Scott Brothers, Marguerite, and the [illegible]; very good bill; attendance good.—Weast's (P. A. Weast, mgr.): Week 15: Allen and Bright, Slater and Clyde, Williams and Mayer, the Black Browns, and the Gadens; capital programme.—Jacobs' (A. F. Jacobs, prop.): Week 15: Stock co. in The Colorado Girl and good specialties; performance O. K.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, mgr.): Fads and Follies Burlesquers are giving a satisfactory bill 15-20. Beau and Hamilton are features.—There is a good bill at Sohmer Park. Carlotta Delmar does a very clever bicycle act. Professor Stuck some clever legerdemain, and the acrobatic act of Paulinetti and Pinno is one of the best ever seen here. Lavigne's Band furnishes excellent music.

KENT, O.—Electric Park (I. Bechtel Meffatte, mgr.): Week 14 strong bill. Seymour and Dupree, Barr and La Belle, Mons. Dubec. Week 21: Brown and Bartoletti, Mlle. Aline, Laura Bradshaw, Seymour and Dupree.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published on this list.

Abraham, Max—Nickelodeon, Boston, 22-27.
Adams, George H., and Co.—Electric Park, Kent, O., 22-27. Sans Souci Park, Chicago, 29-July 4.
Adams, James R., and Co.—Luna Park, Coney Island, May 30—indefinite.
Alacomas, The—Frank's, Bayonne, 22-27.
Alden, Florence—A. and S., Boston, 22-27.
ALDRICH, CHARLES T.—London, March 9—indefinite.
Aline, Mlle.—Electric Park, Kent, O., 22-27.
Allen and Delmain—Frank's, Bayonne, 22-27.
Alpha Twins—Crescent Park, Providence, 22-27. Park, Waterbury, 29-July 4.
Amata—Asbury Park, N. J., 14-July 5.
Amos, Wilbur—Pastor's, N. Y., 22-27.
Amsbury, Wallace Bruce—O. H., Chicago, 22-27.
Anderson, Al. and Mamie—Revere Beach, Boston, 22-27.
Antonio, Clothilde—Hopkins' Park, Kansas City, 22-27.
Antrim and Peters—Crystal Gardens, N. Y., 22-27.
Armstrong and Wright—Park, Webb City, 21-27.
Arquasco, Alfred—Keith's, Phila., 22-27.
Austin, Helen—A. and S., Boston, 22-27.
Austin, George, and Co.—Mannion Park, St. Louis, 22-27.
Austins, The Tossing—Shea's, Buffalo, 22-27.
Avery and Hart—H. and S., 22-27.
Baker, Burt—Proctor's 23d St., N. Y., 22-27.
Barr and Evans—Keith's, Boston, 22-27.
Barrett Trio—Kernan's, Washington, D. C., 22-27.
Barrington and Martell—Pastor's, N. Y., 22-27.
Barrymore, Jean, and Co.—Pastor's, N. Y., 22-27.
Bart and Mack—Proctor's 23d St., N. Y., 22-27.
Bartlett and Collins—Casino, Toledo, 22-27.
Bartlett Brothers—Howard, Boston, 22-27.
Bassett, Mortimer—Proctor's 23d St., N. Y., 22-27.
Beaber, William—Kernan's, Washington, D. C., 22-27.
Bell, Harry S.—Young's Pavilion, Atlantic City, 22-27.
Belmont, Joe—Chester Park, Cincinnati, 22-27.
Bickett Family—Cleveland, 22-27.
Blockford and West—Howard, Boston, 22-27.
Bolsen, Pony—Temple, Detroit, 22-27.
Bond, Fred—Keith's, Phila., 22-27.
Boyde, Art—Coney Island, Cincinnati, 22-27.
Bradlee and Waltzinger—Shea's, Buffalo, 29-July 4.
Boyce and Wilson—H. and S., N. Y., 22-27.
Boyd, Harry E.—Coney Island, Cincinnati, 22-27.
Brachard, Mlle.—Ocean Beach, San Diego, 22-27.
Bradshaw, Laura—Electric Park, Kent, O., 22-27.
Brazil and Brazil—Grand Falls Park, Joplin, Mo., 21-27.
Brindamour, Leslie—Masonic Temple, Chicago, 22-27.
Brittons, The—[illegible], N. Y., 22-27.
[illegible] and [illegible]—Iron Pier, Syracuse, 21-27.
Brown and Bartoletti—Electric Park, Kent, O., 22-27.
Brown, George—Nickelodeon, Boston, 22-27.
Brown, Harrison and Brown—Bellevue Park, Toledo, 22-27.
Brown, Harry—Crystal Gardens, N. Y., 22-27.
Bruno and Russell—O. H., Chicago, 22-27.
Budd and Nina—Neenah, Wis., 22-27. Oshkosh 29-July 4.
[illegible] Trio—Casino, Terre Haute, 22-27.
Burgess and [illegible]—Jamestown, N. Y., 21—indefinite.
Burk, Mr. and Mrs.—Casino, Terre Haute, 22-27.
Burke, Nellie—A. and S., Boston, 22-27.
Burke, James L.—Chestnut Grove, Providence, 22-27.
Burke, Moller and Teller—Johannesburg, South Africa, 4—indefinite.
BURKHART, LILLIAN—Point of Pines, Boston, 22-27.
Burns, Harry—Museum, Boston, 22-27.
Burr and [illegible]—Springbank Park, London, Can., 22-27.
Burroughs, Mr. and Mrs. C. H.—[illegible], Portland, Ore., 14-27.
Burt, Nellie—Captain's Pier, Bath Beach, L. I., 22-27.
Burton and Brooks—Wenona Beach Park, Bay City, 21-27.
Burton, H. B.—Chutes, San Francisco, 22-27.
Burtons, The—Lemp's Park, St. Louis, 22-27.
Bush, Frank—Keith's, Phila., 22-27.
[illegible] and [illegible]—Southern Park, Pittsburg, 22-27.
Caffrey and Grant—A. and S., Boston, 22-27.
Cahill, William—Morrison's, Rockaway Beach, 22-27.
Caldwell, Anna—Point of Pines, Boston, 22-27.
Caldwell Brothers—Howard, Boston, 22-27.
Calvo—Frank's, Bayonne, 22-27.
Campbells, The—South Bend, Ind., 22-27.
[illegible] and Flanagan—Pastor's, N. Y., 22-27.
Cotton's Donkeys—Des Moines, 22-27.
Chamberlain, Mr. and Mrs.—Paradise Gardens, N. Y., 22-27.
Charles, Carl—McBeth Park, Lima, O., 21-27.
Cherokee—Star, Cleveland, 22-27.
Chetham Sisters—Hanlan's Point, Can., 22-27.
Christy and Willis—Grauman's, San Francisco, 8-27.
Clark Sisters—Proctor's 23d St., N. Y., 22-27.
Clark, John F.—Pastor's, N. Y., 22-27.
Clark and Duncan—Idlewild Park, Newark, O., 21-28.
Clark and Temple—Rock Spring Park, East Liverpool, O., 22-27.
Clayton, Jenkins and Jasper—Palace, Sunderland, 22-27, Empire, Portsmouth, Eng., July 6-11.
Clifford and Dixon—Keith's, Phila., 22-27.
Clifford and Harvey—Star, Cleveland, 22-27.
Clinque—Youngstown, 21-27. Collins Garden, Columbus, O., 29-July 4.
Colby Family—Wenona Beach, Bay City, 21-27.
Collins and Hart—Keith's, Phila., 22-27.
Collins and North—Keith's, Phila., 22-27.
Conroy and Pearl—Orph., Los Angeles, 22-27.
Columbian Trio—Casino, Toledo, 21-27.
Comstock, Laura & Co.—Henderson's, Coney Island, 22-27.
Connelly and Klein—West End Heights, St. Louis, 22-27.
Cook and Don—Shea's, Buffalo, 22-27.
Cooper, James and Lucia—Frank's, Bayonne, 22-27.
Corbley and Burke—Keith's, N. Y., 22-27.
Courtland, Jessie—Brighton Beach, L. I., 22-27.
Cralas, The—Keith's, Phila., 22-27.
Crane, Lawrence—Chester Park, Cincinnati, 22-27.
Curtis and Adams—Electric Park, Newark, N. J., 22-27.
Dale, Musical—Keith's, Boston, 22-27.
Dalto and Zella—Pastor's, N. Y., 22-27.
Daniels, Walter—Proctor's 5th Ave., N. Y., 22-27.
Darmody—Meyer's Park, Canton, 22-27.
Davenport, Dot—Howard, Boston, 22-27.
Davis and Walker—Hampden Park, Springfield, Mass., 22-27.
Davis, Jack—A. and S., Boston, 22-27.
Davis, Marion—A. and S., Boston, 22-27.
Delmores, The—Proctor's 23d St., N. Y., 22-27. Music Hall, Brighton Beach, 29-July 4.
De Acos, Three—Greensboro, N. C., 29-July 11.
Delaney and Estelle—O. H., Chicago, 22-27.
De Muths, The—Masonic Temple, Chicago, 22-27.
De [illegible], Stemmer and Conroy—Paradise Gardens, N. Y., 22-27.
De Vann Sisters and Theron—Mansion, Deadwood, 22-27.
De Voss, Hubert—Quinsigamond Park, Worcester, Mass., 22-27.
De Witts, The—Medford Boulevard, Boston, 22-27.
Dickson, Charles—O. H., Chicago, 22-27.
Dixon, Bowers and Dixon—Lake Contrary Casino, St. Joseph, Mo., 22-27.
Dockray, Will—Hill's Park, Trenton, 22-27.
DOHERTY SISTERS—Empire, Johannesburg, S. A., July 31.
Doherty's Dogs—Springbank Park, London, Can., 22-27.
Donahue and Nichols—Farm, Toledo, 22-27.
Donovan, Fanny—Casino, Terre Haute, Ind., 21-27.
Dorian, Bertha—Olympia, Chattanooga, 22-27.
Downs, T. Nelson—Empire, London, 4-July 25.
Doyle, Edward—Casino, East Liverpool, O., 22-27.
Doyle, Blythe—Springbank Park, London, Can., 22-27.
Dressler, Louise—Mannion Park, St. Louis, 22-27.
Duncan, O. A.—Farm, Toledo, 22-27.
Dunn and Williams—Kernan's, Washington, D. C., 22-27.
Earl and Richards—Garden, Ashland, 22-27.
Eldora and Norine—Park, Lexington, Mass., 22-27.
Eldridge, Press—Chester Park, Cincinnati, 21-27. Woolworth Roof, Lancaster, 29-July 4.
Elinore Sisters—Farm, Toledo, 22-27.
Ellsworth and Burt—Forest Park, Kansas City, 21-27. Forest Park, St. Louis, 28-July 4.
Ely and Harvey—Hanlan's Point, Can., 22-27.
Emerson, Emmons and Emerson—Henderson's, Coney Island, 22-27.
Empire City Quartette—Gorman's Park, South Framingham, Mass., 22-27.
[illegible] Family—Shea's, Buffalo, 22-27.
[illegible] and [illegible]—Shields' Park, Portland, Ore., 22-27.
Esmeralda—Bellevue Park, Toledo, 22-27.
Evardo, Gavin and Platt—Medford Boulevard, Boston, 22-27.
Evans, May—Proctor's 5th Ave., N. Y., 22-27. Sohmer Park, Montreal, Can., 29-July 4.
Everett Sisters—Trocadero, Chicago, 22-27.
Everett Trio—H. and S., N. Y., 22-27.
Exposition Four—H. and S., N. Y., 22-27.
Fadette Orchestra—Keith's, Boston, 22-27.
Falke, Charles—Star, Cleveland, 22-27.
Farrington, Nevada—Henderson's, Coney Island, 22-27.
Fauvette Sisters—Captain's Pier, Bath Beach, L. I., 22-27.
Fay—Electric Park, Newark, N. J., 22-27.
Fay, Elfie—Forest Park, St. Louis, 22-27.
Fay, John H.—Niagara Falls, N. Y., 22-27.
Female Drummer Quartette—Freebody Park, Newport, R. I., 22-27.
Fentelle and Radcliffe—Mannion Park, St. Louis, 22-27.
Ferguson and Mack—Sans Souci Park, Chicago, 21-27. Forest Park, St. Louis, 28-July 4.
Ferguson and Passmore—Lake Contrary Casino, St. Joe, Mo., 28-July 4.
Ferguson and Watson—Keith's, Boston, 22-27.
Fields and Wooley—Proctor's, Newark, 22-27.
Fields, Harry and Sadie—Proctor's 23d St., N. Y., 22-27.
FIELDS, W. C.—Harry Rickard's, Sydney, Australia—indefinite.
Finley and Burke—Temple, Detroit, 22-27.
Flanagan and Edwina—Electric Park, Newark, N. J., 22-27.
Flood Brothers—Casino, Toledo, 22-27.
Fox, Madge, and Co.—Morrison's, Rockaway Beach, 22-27.
Fox, Will H.—Mannion Park, St. Louis, 22-July 4.
Francis, Bertha—A. and S., Boston, 22-27.
Franklin, Katherine—Shea's, Buffalo, 22-27. Summit Park, Utica, 29-July 4.
Fraser and Mac—London Music Hall, London, 22-27.
Frederick Brothers and Burns—Shea's, Buffalo, 22-27.
Freese Brothers—O. H., Chicago, 22-27.
Fulgora—Morrison's, Rockaway Beach, 22-27.
Gagnoux, The—Farm, Toledo, 22-27.
Galletti—Paradise Gardens, N. Y., 22-27.
Gardner and Maddern—Proctor's, Newark, 22-27.
Garrison, Jules and Ella—Keith's, Boston, 22-27.
Garrity Sisters—Star, Cleveland, 22-27.
Garvin, John L.—Chestnut Grove, Providence, 22-27.
Gassman, Josephine—Brighton Beach, L. I., 22-27.
Gavin and Platt—Gorman's Park, Medford, Mass., 22-27.
Gilmore, Phyllis—Henderson's, Coney Island, 22-27.
Gilroy, Haynes and Montgomery—Lexington Park, Lexington, Mass., 22-27.
Gilson, Lottie—Star, Cleveland, 29-July 4.
Gleason, John and Bertha—Forest Park, St. Louis, 22-27.
Glenroy, James Richmond—Proctor's 23d St., N. Y., 22-27, Newark, 29-July 4.
Golden Gate Quintette—Frank's Bayonne, 22-27.
Goodwin, Henry—O. H., Chicago, 22-27.
Gordon, Vidocq and Flynn—Medford Boulevard, Boston, 22-27.
Gorman, Proctor and Gorman—Kenosia Park, Danbury, 22-27.
Graces, Three—Olympia Park, McKeesport, Pa., 22-27.
Graham, Mae—A. and S., Boston, 22-27.
Grant, Sydney—Farm, Toledo, 22-27. Temple, Detroit, 29-July 4.
Gray, Kitty—A. and S., Boston, 22-27.
Green, Sam—Kernan's, Washington, D. C., 22-27.
Haines and Vidocq—Keith's, N. Y., 22-27.
Hale and Francis—Orph., Los Angeles, 22-27.
Hall, Artie—Morrison's, Rockaway Beach, 22-27.
HALL, JESSIE MAE, AND KIERNAN, J.—Wonderland, Detroit, 22-27. Farm, Toledo, July 6-11.
Hall, Lydia—Captain's Pier, Bath Beach, L. I., 22-27.
Hanlon and Singer—West End, New Orleans, 22-27.
Hanvey and Doane—Shield's Park, Seattle, 22-27.
Harcourt and May—Empire, Ashtabula Harbor, O., 1—indefinite.
Harding and Ah Sid—Sans Souci Park, Chicago, 22-27.
Hardy—Quebec, 1-30.
Harry, American Blondin—Montmorency Falls, Quebec, 1-30.
Hart and Co.—Oakwood Park, Pittsburg, 22-27.
Hart and Verlon—Kernan's, Washington, D. C., 22-27.
Hartley and Graham—A. and S., Boston, 22-27.
Hastings and Hoffman—Paradise Gardens, N. Y., 22-27.
Hastings, Harry—Starr, Cleveland, 22-27.
Hathaway and Walton—Orph., Portland, Ore., 22-27.
Hathaway's Monkey, Belle—Pastor's, N. Y., 22-27.
Hawkins, Lew—Masonic Temple, Chicago, 22-27.
Hayman, Joe—A. and S., Boston, 22-27.
Healow, Charles—Avon Park, Youngstown, 22-27.
Helena, Edith—Paradise Gardens, N. Y., 22-27.
HERRMANN, ADELAIDE—Forest Park Highlands, St. Louis, 21-27. Masonic Temple, Chicago, 29-July 4.
Hickey and Nelson—Hopkins' Park, St. Louis, 22-27.
Hill, Will H.—Electric Park, Newark, N. J., 22-27.
Hilliard, William—Captain's Pier, Bath Beach, L. I., 22-27.
Hilliers, Three—Captain's Pier, Bath Beach, N. Y., 15—indefinite.
Hilton and Clark—Pastor's, N. Y., 22-27.
Hines and Remington—Hoag Lake, Woonsocket, 22-27.
Hite, Hazel—O. H., Chicago, 22-27.
Hobart, Gerty—A. and S., Boston, 22-27.
Hoey and Austin—Crystal Gardens, N. Y., 22-27.
Hoey and Lee—Frank's, Bayonne, 22-27.
Hogan, Ernest—Temple, Detroit, 22-27.
Holdsworths, The—Avon Park, Youngstown 21-27. Casino, Wheeling, W. Va., 29-July 5.
Holmes and Waldron—Coney Island, Cincinnati, 22-27.
Holt, Alf—Park, Joplin, Mo., 21-27.
Hooker and Davis—Keith's, Phila., 22-27.
Hoosier Zouaves—Paradise Gardens, N. Y., 22-27.
HOUDINI, HARRY—Establishment Yard, Moscow, 1-July 15.
Howard and Bland—Forest Park, St. Louis, 22-27.
Howard Brothers—Point of Pines, Boston, 22-27.
Huber—Crystal Gardens, N. Y., 22-27.
Hughes and Burns—Hanlan's Point, Can., 22-27.
Humes and Lewis—Bellevue Park, Toledo, 22-27.
Innes and Ryan—Glendale Park, Nashville, 22-27.
Irwin and Hawley—Proctor's 23d St., N. Y., 22-27.
Jarbeau, Vernona—Proctor's, Newark, N. J., 22-27.
Johnson and Sullivan—Auditorium, Norfolk, 22-28.
Johnson and Wells—Atlantic Garden, N. Y., 22-27.
JOHNSTONS, MUSICAL—St. Nicholas, N. Y., 22-27.
Jones and Walton—Collin's Garden, Columbus, O., 22-27.
Jones, Grant and Jones—Henderson's, Coney Island, 22-27.
Jordan and Crouch—Grand Falls Park, Joplin, Mo., 21-27. Oklahoma City, O. T., 29-July 4.
Jordan and Welch—Woolworth Roof, Lancaster, 22-27, Keith's, Phila., 29-July 4.
Jordan, Dollie—Keith's, Boston, 22-27.
Josselin Trio—Chester Park, Cincinnati, 22-27.
Judge Troupe—Chestnut Grove, Providence, 22-27.
Kauffman Troupe—Temple, Detroit, 22-27.
Keatons, Three—Park, Lima, O., 22-27. Winton Palace, Cincinnati, 29-July 4.
Keeley Brothers and Belmont—Proctor's 23d St., N. Y., 22-27.
Keenan, Frank, and Co.—Orph., Los Angeles, 22-July 4.
Kelly, Bob—Hampden Park, Springfield, Mass., 22-27.
Kelly and Reno—Springbank Park, London Can., 22-27.
Kenna, Charles—Keith's, Boston, 22-27. Keith's, Phila., 29-July 4.
Keno, Welsh and Melrose—Freebody Park, Newport, R. I., 22-27.
King, Joe—Collin's Gardens, Columbus, O., 22-27.
Kilroy and Britton—West End Heights, St. Louis, 22-27.
Kimball and Donovan—Howard, Boston, 22-27.
Kiralfo Brothers—Grand Stand, Pueblo, 22-27.
Klein, Ott Brothers and Nicherson—Henderson's, Coney Island, 22-July 6.
Knight Brothers—Norumbega Park, Auburndale, Mass., 22-27.
Koppe—Oakford Park, Greensburg, 22-27.
La Clair and West—Commodore, Cincinnati, 22-27.
La Della, Fred C.—Olympia, Chattanooga, 22-27.
La Fleur, Joseph—Davenport, Ia., 22-27.
La Gette—Summit Park, Evansville, 22-27.
La Nole Brothers—Norumbega Park, Auburndale, Mass., 22-27.
Lady Africa Co.—Revere Beach, Boston, 22-27.
Lane and Lane—Springbank Park, London, Can., 22-27.
Langdon and Hardie—Springbank Park, London, Can., 29-July 4. Park, South Bend, Can., 5-11.
Larkin and Patterson—Crescent Park, Providence, 22-27.
La Rhue, Eva—Hampden Park, Springfield, Mass., 22-27.
Lessard Brothers—Iron Pier, Syracuse, 22-27.
Latimore and Leigh—Munro Park, Toronto, Can., 22-27. Celeron Theatre, Jamestown, N. Y., 29-July 4.
Latina, Mlle.—Grand Falls Park, Joplin, Mo., 22-27.
Lavelle and Grant—Proctor's, Newark, 22-27.
La Veen and Cross—Sohmer Park, Montreal, 22-27.
Lawrence, Al.—Brighton Beach, L. I., 22-27.
Le Clair and Bowen—Dolo's, Atlantic City, 22-27.
Le Clair, John—Sohmer Park, Montreal, Can., 22-27.
Le Clair, Harry—Orph., Los Angeles, 22-27.
Le Blanc Sisters—Lebanon, N. H., 22-27.
Lee, Hugh and Bessie—Proctor's, Newark, 22-27.
Leilliotts, Three—Point of Pines, Boston, 22-27.
Leonard, James and Sadie—H. and S., N. Y., 22-27.
Leone—Bellevue Park, Toledo, 22-27.
Le Noirs and St. Claire—Keith's, Phila., 22-27.
Leslie Brothers—Keith's, N. Y., 22-27.
Leslie, Eddie—Roof Garden, Mt. Vernon, 22-27.
Le Pages—Casino, Toledo, 22-27.
Leroy and Levanion—Keith's, N. Y., 22-27.
Leroy and Woodford—Freebody Park, Newport, R. I., 22-27.
Levine and Alma—Glendale Park, Nashville, 22-27.
Libby and Trayer—Temple, Detroit, 22-27.
Linton, Harry and Lawrence Sisters—Henderson's, Coney Island, 22-27.
Litchfield, Mr. and Mrs. Neil—Norumbega Park, Auburndale, Mass., 22-27.
Litz's Spaniels—Pittsburg, 22-27.
Lloyd, Annie—Proctor's 23d St., N. Y., 22-27.
[illegible], George—Hamburg Park, Back River, Md., 22-27.
Luella—A. and S., Boston, 22-27.
Luellette—Pottsville, 22-27.
[illegible] Brothers—Electric Park, Newark, N. J., 22-27.
Lyons, Gracie—A. and S., Boston, 22-27.
Lynch, Richard—Temple, Detroit, 22-27.
Lytton and Littlefield—Henderson's, Coney Island, 22-27.
McBride and Goodrich—H. and S., N. Y., 22-27.
McDowell, John G.—Cedar Point Park, Sandusky, 21-27. Springbank Park, London, Can., 29-July 4.
McIntyre and Heath—Keith's, Boston, 22-27.
McLeod, Andy—Southern Park, Pittsburg, 22-27.
McPhee and Hill—Hippodrome, London, 1-July 31.
McVey, Hugh—Howard, Boston, 22-27.
McWatters and Tyson—Pastor's, N. Y., 22-27.
Mac and Mac—Rose Park, Binghamton, 22-27.
Macarte Sisters—Norumbega Park, Auburndale, Mass., 22-27.
Macart's Dogs and Monkeys—Forest Park, St. Louis, 22-27.
Mack and Elliott—Lima Park, Lima, 22-27.
Mackie, Charles H.—Proctor's, Newark, 22-27.
Maddox and Wayne—Howard, Boston, 22-27.
Major Sisters—Bellevue Park, Toledo, 21-27. Chester Park, Cincinnati, 28-July 4.
Mann, Dan and Dolly—Idora Park, Youngstown, 22-27.
Mantelli, Mme.—Masonic Temple, Chicago, 21-27.
Marcel—O. H., Chicago, 22-27.
Marcini and Maximilian—Masonic Temple, Chicago, 22-27.
Mardo—Palace, Boston, 22-27.
[illegible], The—Comique, Seattle—indefinite.
Marion and Pearl—Proctor's 23d St., N. Y., 22-27.
Martin and Nitram—Parlor, Duluth, 22-27.
Martin and Quigg—Oakwood Park, Pittsburg, 22-27.
Martine and [illegible]—Keith's, Boston, 22-27.
Martinetti and Grossi—Bellevue Park, Toledo, 22-27.
Mascotte, Violet—Howard, Boston, March 9—indefinite.
Mason and Earle—Chestnut Grove, Providence, 22-27.
Masons, The—Chestnut Park, Providence, 22-27.
Mathews and Burns—Grand Falls Park, Joplin, Mo., 22-27.
Mathieus, The—Lake Michigan Park, Muskegon, 21-27.
Matthews and Ashley—Proctor's, Newark, N. J., 22-27.
May and Mills—Cook's Park, Evansville, 22-27.
[illegible] and Mazette—O. H., Chicago, 22-27.
Meyer, Billy, and Co.—Morrison's, Rockaway Beach, 22-27.
Miley, Kathryn—Waldameer Park, Erie, 22-27.
Miles, Agnes—Frank's, Bayonne, 22-27.
Mitchell and Marron—Norumbega Park, Auburndale, Mass., 22-27.
Mitchell, Sam and Ray—Oakford Park, Greensburg, 22-27.
Moe and Goodrich—Electric Park, Newark, N. J., 22-27.
Montrell—Kristowisky Gardens, St. Petersburg, May 28-June 30.
Moore and Hight—Music Hall, Brighton Beach, L. I., 22-27. Woolworth Roof, Lancaster, 29-July 4.
Moore, John and Mabel—Glendale Park, Nashville, 22-27.
Morris and Blain—Hoag Lake, Woonsocket, 22-27.
Morris, Joe—Henderson's, Coney Island, 22-27.
Morris, Leon—Hippodrome, London, Eng.—indefinite.
Morrisons, The—Criterion, Tampa—indefinite.
Morton, Gertrude—Butler, 22-27.
Morton, Phil—Lake Massabesic, Manchester, N. H., 22-27.
Mudge, Eva—Delmar Gardens, St. Louis, 21-27. Fort Wayne, Ind., July 12-18.
Mudge, Fay—Hopkins' Park, Kansas City, 22-27.
Mullen and Corelli—Mayflower Grove, Plymouth, 22-28.
Murphy and Willard—Myer's Lake Casino, Canton, 21-27.
Myers and Rosa—Keith's, Phila., 22-27.
Nelson, Lottie—A. and S., Boston, 22-27.
Nelta, Ruth—West End Heights, St. Louis, 22-27.
New York Comedy Four—Crescent Park, Providence, 22-27. Point of Pines, Boston, 29-July 4.
Nice Twins—Freebody Park, Newport, R. I., 22-27.
Nightons, Four—Paradise Gardens, N. Y., 22-27.
Noel, Lucille—Coney Island, Cincinnati, 22-27.
North, South and Dixie—Park, Baker City, 22-27.
NORTON, TALKATIVE MISS—Pastor's, N. Y., 22-27.
Norworth, Jack—Mannion Park, St. Louis, 22-27.
Nowlin, Dave—Rock Springs Park, East Liverpool, O., 22-27. Junction Park, Beaver Falls, Pa., 29-July 4.
O'Brien and Havel—Masonic Temple, Chicago, 22-27.
Onri, Adele Purvis—Sans Souci Park, Chicago, 22-27.
Ordier, Mlle.—Sam T. Jack's, Chicago, 22-27.
Orpheus Comedy Four—Jamestown, N. Y., 22-27.
Orr, Walter H.—Seattle, 22-27.
Orville and Frank—Erb's Casino, North Beach, 22-27.
Onay and Delmo—South Bend, Ind., 22-27.
Paifry and Hilton—Henderson's, Coney Island, 22-27.
Palmer, Lew—Robinson Park, Fort Wayne, Ind., 22-27.
Parker, Burt—Brook, Marion, O., 22-27.
Pascatel—Chester Park, Cincinnati, 21-27.
Pelot—Grand Falls Park, Joplin, Mo., 28-July 4. Lake Contrary Casino, St. Joseph, Mo., 5-11.
Perkins, Isabel—H. and S., N. Y., 22-27.
Pewsey, Leonora—Freebody Park, Newport, R. I., 22-27.
Phillips and Layton—Proctor's 23d St., N. Y., 22-27.
Phillips, John N.—Howard, Boston, 22-27.
Piper, Franco—Paradise Gardens, N. Y., 22-27.
Pleau, Mr. and Mrs.—Third Ave. Theatre, Seattle, 21-27, Leschi Park, Seattle, 28-July 4.
Powers, John T.—West End Heights, St. Louis, 22-27.
Prior Brothers—Masonic Temple, Chicago, 22-27.
Pryor Brothers—Park, Lexington, Mass., 22-27.
Purcell and Brooks—Hopkins' Park, Kansas City, 22-27.
Pyrotti and Amando—Captain's Pier, Bath Beach, L. I., 22-27.
Rackett and Hazard—Palace, Leicester, 22-27.
Radford and Winchester—Circus Parish, Madrid, 17-July 3.
Raleigh and Beard—Wildwood Park, Columbus, Ga., 22-27.
Ramsey Sisters—Oakwood Park, Pittsburg, 22-27.
Ramza and Arno—Sans Souci Park, Chicago, 22-27.
Randall, Sallie—O. H., Asbury Park, N. J., 22-27. Saratoga Springs, N. Y., 29-July 4.
Rastus and Banks—Kenosia Park, Danbury, 22-27.
Raymond and Caverly—O. H., San Francisco, 22-27.
Raymond, Alice—Hopkins' Park, Kansas City, 22-27.
Reno and Smith—Park, Lexington, Mass., 22-27.
Rianos, Four—Riverside Park, Saginaw, 21-27. Bellevue Park, 29-July 4.
Riccobono's Horses—Paradise Gardens, N. Y., 22-27.
Rice and Provost—Farm, Toledo, 22-27.
Rice, Al.—Electric Park, Newark, N. J., 22-27.
Rice Family—Hoak Lake, Woonsocket, 22-27.
Ricton—Steel Pier, Atlantic City, 22-27.
Roberts Four—Keith's, Phila., 22-27.
Robyns, Mr. and Mrs.—Keith's, Phila., 22-27.
Rochleau Family—A. and S., Boston, 22-27.
Rome and Ferguson—O. H., Chicago, 22-27.
Russell, Helen—Electric Park, Newark, N. J., 22-27.
Russell, Mae—Chestnut Grove, Providence, 22-27.
RYAN AND RICHFIELD—Sayville, L. I., 1—indefinite.
Ryan, Maude—A. and S., Boston, 22-27.
Ryans, The—A. and S., Boston, 22-27.
St. Cyr, Eugene—Buckroe Beach Casino, Hampton, Va., 22-27.
St. Onge Brothers—Palmer, Mass., 22-27.
Sebel, Josephine—Paradise Gardens, N. Y., 22-27.
Sanderson, Carl W.—Keith's, Boston, 22-27.
Schaffer, Stillman and Schaffer—Hanlon's Point, Can., 22-27.
Scott, Mike—Pastor's, N. Y., 22-27.
Selbini and Grovini—Keith's, N. Y., 22-27.
Semper, Louise—Chestnut Grove, Providence, 22-27.
Seymour and Dupree—Electric Park, Kent, 22-27.
Seymour Children—Temple, Detroit, 22-27.
Shattuck and Bernard—Howard, Boston, 22-27.
Sherman and De Forest—Paradise Gardens, N. Y., 22-27.
Sisters, Connelly—West End Heights, St. Louis, 22-27.
Smedley Sketch Club—Washington Park, Providence, 1—indefinite.
Smirl and Kessner—Riverton Park, Portland, Me., 22-27.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Forest Park, St. Louis, 21-27.
Spissell Brothers—O. H., Chicago, 22-27.
Stack and Milton—O. H., Chicago, 22-27.
Stanley and Wilson—Folie Marigny, Paris, 1-30.
Starr Brothers—Frank's, Bayonne, 22-27.
Stephens, Hal—Shea's, Buffalo, 22-27.
Stewart, Winifred—Electric Park, Newark, N. J., 22-27.
Strouse and Young—Keith's, Phila., 22-27.
Straw, Nina—Marion, Ind., 22-27.
Stuart and Miner—Oakland, 22-July 5.
Sully Family—Freebody Park, Newport, R. I., 22-27.
Sully, Billy—Howard, Boston, 22-27.
Swan and Bambard—Morrison's, Rockaway Beach, 22-27.
Swan, Ed—Electric Park, Newark, N. J., 22-27.
Swickard, Mr. and Mrs.—Johannesburg, S. A., July 27-Sept. 19.
Talbot and Rogers—Wilmington, Del., 22-27.
Tannen, Julius—Shea's, Buffalo, 22-27.
Tascott—Star, Cleveland, 22-27.
Taylor Sisters—Freebody Park, Newport, R. I., 22-27.
Techow's Cats—Keith's, Boston, 22-27.
Ten Ichi Troupe—Brighton Beach, L. I., 22-27.
Terry and Elmer Trio—Morrison's, Rockaway Beach, 22-27.
Terry and Lambert—Middlesborough, 22-27. Northampton, Eng., 29-July 4.
Thomason and Francis—A. and S., Boston, 22-27.
Thorne, Mr. and Mrs. Harry—Rock Springs Park, East Liverpool, O., 22-27. Celeron Park, Jamestown, N. Y., 29-July 4.
Thornton, Alice—A. and S., Boston, 22-27.
Three American Stars—Henderson's, Coney Island, 22-27.
Thurston, Howard—Keith's, N. Y., 22-27.
Tierney, John T.—Ramona Park, Grand Rapids, 21-27. Riverside Park, Saginaw, 29-July 4.
Tinpel and Kilmett—Glendale Park, Nashville, 22-27.
Towner, Purvis and Towner—Summit Lake Park, Canton, 22-27.
Trainer and Dalton—Orph., Terre Haute, Ind., 22-27.
Trask and Rogers—Sans Souci Park, Chicago, 22-27.
Tree Musical Trio—South Bend, Ind., 22-27.
Troubadour Four—Woolworth Roof, Lancaster, 21-27. Sans Souci Park, Chicago, 28-July 4.
Udell and Pearce—Medford Boulevard, Boston, 22-27.
Unthan, C. H.—Forest Park, St. Louis, 22-27.
Valmore and Horton—Crescent Park, Providence, 22-27.
Valveno Brothers—Merrymeeting Park, Brunswick, Me., 22-28.
Valesca—Keith's, Boston, 22-27.
Van, Billy—Star, Cleveland, 29-July 4.
Van Fossen and McCauley—O. H., Chicago, 22-27.
Van Gladys—Rock Spring Park, East Liverpool, O., 22-27. Junction Park, Beaver Falls, Pa., 29-July 4.
Vaughn, Idella—A. and S., Boston, 22-27.
Vedmars, The—Oakwood Park, Pittsburg, 22-27.
Ventella and Nina—West End Heights, St. Louis, 22-27.
Waller and Magill—Erbe's Casino, North Beach, L. I., 22-27.
Walsh, May—Henderson's, Coney Island, 22-27.
Ward Sisters—A. and S., Boston, 22-27.
Warsaw Brothers—Casino, Toledo, 22-27.
Watermelon Trust—Keith's, N. Y., 22-27.
Wayne and La Mar—Guvernator's Pavilion, Atlantic City, 22-27.
Welch, Charles and Jennie—Coney Island, Cincinnati, 22-27.
Welch, Harry and Co.—Frank's, Bayonne, 22-27.
Welcher, Lona—Proctor's 125th St., N. Y., 22-27.
Weston, Al. H.—Spring Grove Casino, Springfield, O., 21-27.
West, Julia—Hoag Lake, Woonsocket, 22-27.
West, John A.—Mannion Park, St. Louis, 22-27.
Weston and Raymond Co.—Casino, Toledo, 22-27.
Weston and Yost—Freebody Park, Newport, R. I., 22-27.
Weston, Louise—Nickelodeon, Boston, 22-27.
Whelan and Phelps—Avon Park, Youngstown, 21-28.
Whitney Brothers—West End Heights, St. Louis, 22-27.
Whitman, Frank—Southern Park, Pittsburg, 22-27.
Whitney, Anna—O. H., Chicago, 22-27.
WILDER, MARSHALL P.—O. H., Chicago, July 20-25.
William, Chinese Johnny—Proctor's, Newark, N. J., 22-27.
Williams and Gordon—Grauman's, Sacramento, 22-27.
Williams, Gertie—A. and S., Boston, 22-27.
Willard and Wilson—Pastor's, N. Y., 22-27.
Willing and Noland—Glendale Park, Nashville, 22-27.
Wilmer, Sidney, and Co.—Keith's, N. Y., 22-27.
Wilson, George—Shea's, Buffalo, 22-27.
Wilson, Maude—A. and S., Boston, 22-27.
Wilsons, The—Point of Pines, Boston, 22-27.
Winslow, Max—Howard, Boston, 22-27.
Wilton Brothers—Paradise Gardens, N. Y., 22-27.
Winchell, Smith and Co.—Shea's, Buffalo, 22-27.
Wolford Trio, Barry—Henderson's, Coney Island, 22-27.
Wood and Ray—Pastor's, N. Y., 22-27. Keith's, Boston, 29-July 4.
Wood, Francis—Park, Putnam, Conn., 22-27.
Yackley and Bunnell—Proctor's, Newark, 22-27.
Yankee Four—Howard, Boston, 22-27.
Yalto Duo—Henderson's, Coney Island, 22-27.
Yeager and Yeager—Hampden Park, Springfield, Mass., 22-27.
Yeamans, Jennie—Crystal Gardens, N. Y., 22-27.
Yeoman, George—Proctor's 23d St., N. Y., 22-27. Proctor's 5th Ave., N. Y., 29-July 4.
York-Herbert Trio—Southern Park, Pittsburg, 22-27.
Young and De Voe—West End, New Orleans, 22-27.
Young, Carolyn—Collin's Garden, Columbus, O., 22-27.
Young, Ollie and Brother—Brighton Beach, L. I., 22-27.
Zara and Stetson—Keith's, Phila., 22-27.
Zarnes, The—Henderson's, Coney Island, 22-27.
ZAZEL AND VERNON—Crescent Park, Providence, 22-27.
Zarnes, The—Henderson's, Coney Island, 22-27.
Ziemer, John—Hashagen Park, St. Louis, 22-27.
Zimmer—Freebody Park, Newport, R. I., 22-27.
Zinka and King—Crescent Park, Providence, 22-27.

Place Orders Now!

THE DRAMATIC MIRROR

Date-Book

SEASONS 1903-4 AND 1904-5,

Will be issued

JUNE 27, 1903.

Contains all the features that have made it the most popular book published. Indispensable to Manager, Treasurer and Actor. Bound in Leather and Gilt.

Sent by mail on receipt of 30 cents.

Address DATE BOOK DEPT.,
DRAMATIC MIRROR, 121 W. 42d St., N. Y.

NEW YORK'S
Finest Theatres

Belasco Theatre,
Knickerbocker Theatre,
Hammerstein's Victoria Theatre,
Garden Theatre,
New Majestic Theatre,
New York Theatre,
Criterion Theatre,
Proctor's 58th St. Theatre,
Savoy Theatre,
Grand Opera House,
West End Theatre,
Princess Theatre,
Aeolian Music Hall,
Miner's 5th Avenue Theatre,
Proctor's 125th St. Theatre,
Madison Square Theatre,
Metropolis Theatre,
Fourteenth St. Theatre,
Mendelssohn Hall,
Irving Place Theatre,
Grand St. Theatre,
Third Avenue Theatre.

SEATED WITH

GRAND RAPIDS CHAIRS

OFFICE AND SALESROOM

22 West Nineteenth Street, NEW YORK

Patent Tension Braided Wire Springs
Versus Spiral Springs.

The Wells Patent Tension Braided Wire Springs are the only even, regular and durable springs ever made for opera chairs. Spiral springs in opera chairs have proved a failure. The Tension Braided Wire Springs were used for seasons past by the former firm of C. K. Demarest & Co., and the Andrews-Demarest Seating Co., and are now in use in many of the leading theatres furnished by these Companies in New York, Boston, Philadelphia, Baltimore, etc. These springs can now be obtained in chairs complete, or they will be sold on exchange without so much as a chair made by other manufacturers, or for repairing chairs now in use. Please send for circular giving complete details.

Can be secured only of

H. B. WAGNER Formerly of C. K. Demarest & Co. Andrews-Demarest Seating Co. Fifth Avenue, S. E. Cor. 13th Street, New York City.

THE NEWMAN ART MFG. CO.
Theatrical Picture Frames

114-120 WEST 26th ST., NEW YORK

TELEPHONE 1042 MADISON

CORRESPONDENCE SOLICITED

CLAUDE L. HAGEN

STAGE ARCHITECT and MASTER STAGE CARPENTER

Contractor and Builder of Scenery, Stage Equipments and Machinery.

Practical advice on theatre plans, stages and their proper proportions, dressing-rooms and their equipment, machinery or mechanical stage floors, all systems of operating scenery, drops, curtains, asbestos-balcony curtains, New York city building law and requirements, heating, ventilation and lighting, etc.

Patented mechanical devices made classic.

Stage plans, details and specifications furnished gratis when awarded contract; otherwise at a moderate compensation.

The largest plants in the world equipped for and devoted exclusively to this line of work. Thousands now in use 400,000 of Hagen's Patent Irons for building scenery.

Inventor of gravity Irons. All supplies for the trade kept constantly on hand.

Office: 242 West 26th St., New York.
Telephone: 1905—18th.

1903—CATALOGUE—1904

5,000 Copies Ready July 1st.

The many changes makes the old Catalogue useless.

Drop a postal for new one so as to avoid delay.

C. A. TAYLOR Trunk Works,

52 and 54 E. Randolph St., CHICAGO.
111 W. 38th St., NEW YORK.

The only places Taylor Trunks can be bought. We have no Agencies

---

Jas. A. Edds — W. D. Emerson

"Illinois Guarantee Circuit"

Headquarters, PEKIN, ILL.

Having leased the

"Grand" at Jacksonville

and the

"Broadway" at Lincoln

and added same to the above circuit,

All Contracts are Hereby Canceled

Managers of attractions who were booked at said houses are requested to communicate for renewal of same with

W. D. EMERSON, Mgr.
Room 15
1440 Broadway NEW YORK CITY

Richmond Theatre
North Adams, Mass.

All booking for Richmond Theatre in future will be done direct. All persons holding time in same will kindly communicate with

W. P. MEADE, Mgr.,
North Adams, Mass.

Farewell Tour of the World

First Appearance in 3 Years will be OCTOBER 1st, 1903

DUNCAN CLARK'S LADY MINSTRELS

The Same Show that Played World's Fair, Chicago, 100 Nights.

SEND OPEN TIME SEASON 1904-05-06

DUNCAN CLARK, 73 Plymouth Pl., CHICAGO

DESIRABLE OFFICE

(2 Rooms)

FOR RENT

Broadway Theatre Building

Established 1879 at 14th St. Theatre

WALTON'S

SCENERY TRANSFER

1358 BROADWAY, ROOM 14.

STABLES, 312, 321 and 323 West 24th Street (Near Penn. R. R. and Erie Depots).

TELEPHONE 3436—18TH.

SCENE TRUCK ALWAYS READY.

GERBER GERBER
TYPE WRITING
MIMEOGRAPHING
NEW PROCESS 131 W. 42d St.
7th & 8th Tel. 3681-38

TYPEWRITING, STENOGRAPHY, TRANSLATIONS.

49 West 28th St., Tel. 180 Mad. Sq.
71 Broadway, " 5183 Cortlandt.
314 W. 42d St. " 5770 38th.
1440 Broadway " Room 504.

STENOGRAPHY. TYPEWRITING. MIMEOGRAPHING

Theatrical copying a specialty.
Best Work. Lowest Rates.

J. E. NASH, Room 2, 1440 Broadway (cor. 37th St.)

Ezra Kendall's Second Book—All New.

GOOD GRAVY—A pure tonic of wit and humor. 200,000 sold.

SPOTS—Of Wit and Humor.

Ezra Kendall's 1st Book—600,000 sold.
By Mail, 25c. each.

Address EZRA KENDALL,
50 South 7th Ave., Mt. Vernon, N. Y.

STRATE HALF-TONE PROCESS CO. 8 cts.
NEW YORK.
8 cts. SQUARE INCH - MINIMUM 50 cts.

Uptown Office, Room 1210. 1133 Broadway.

Good Reliable **SCENIC ARTIST** for the Season

Stock Preferred. Address P.E.P., care Mirror.

PROFESSIONAL CARDS
IN
THE DRAMATIC MIRROR
For Season 1903-1904

SINGLE COLUMN CARDS

$1.05 will pay for one insertion of a ½ inch Professional Card. Four times cost $3.36

$2.10 will pay for 1 insertion of a one inch Professional Card. Four times cost $7.56

$3.15 will pay for one insertion of a 1½ inch Professional Card. Four times cost $11.76

DOUBLE COLUMN CARDS

$3.78 will pay for 35 lines (about 2 inches) almost 1 inch deep one time. Four times cost $14.00

$6.80 will pay for 3 inches set 1½ inches deep for one time. Four times cost $25.20

$8.40 will pay for 4 inches set 2 inches deep for one time. Four times cost $31.36

ACROSS FOUR COLUMNS

$9.00 will pay for 60 lines (6 inches) an inch deep across the page. Four times cost $33.60

$12.00 will pay for 80 lines (8⅓ inches) an inch and a half deep across the page. Four times cost $44.80

$15.00 will pay for 100 lines (7 inches) an inch and three-quarters deep across the page. Four times cost $56.00

Inquiries on yearly contracts or special advertising propositions will receive prompt attention.

THE NEW YORK DRAMATIC MIRROR, - 121 West 42d Street, New York

---

THE DIXIE THEATRE
SCRANTON, PA.

HENRY FARNSWORTH DIXIE, Lessee and Manager.

The popular playhouse of the city, seating 1,300 people. Has been playing vaudeville for the past season, also some independent attractions, notably, Mrs. Fiske, J. E. Hackett, Henrietta Crosman and Isabel Irving.

Played the Great Lafayette Company, $5,000.

Now playing its own Comic Opera Company, twelve weeks' Summer engagement, to big business all the time. Would like to hear from first class Combinations. Have some open time for A1 Vaudeville acts. Can give good time to Operatic or Musical Comedy Company.

ADDRESS as above or to J. E. BURKE, Vaudeville Association, 26th St. and Broadway, New York City.

SCENERY

PAINTING OF

Big Productions

A SPECIALTY

STOCKING THEATRES, ETC.

SHEPPARD & SLIPPER, 86 Locust St., Chicago, Ill.

WANTED—FOR MOSELEY & McKAY'S ATTRACTIONS.

Principals, Stage Managers, Chorus Men and Girls, Must be up in Repertoire Opera.

Date of Argyle Write.

THE BOSTON IDEAL OPERA CO., Mobile, Ala.
THE BOSTON IDEAL OPERA CO., Meridian, Miss.
THE "BOSTON IDEALS" in La Mascotte, Booking.

Address all communications to

M. A. MOSELEY, Mobile, Ala.

Feinberg **THE PHOTOGRAPHER**

Announces Startling Reductions for His Artistic and Up-to-date Photographs.

Nothing like it has ever been offered by any photographer.

His $9.00 Venetian Panels, reduced to $3.00 per doz., surprise everybody. Artists' Proofs, which cannot be obtained elsewhere for less than $10.00 per doz., in his studio are $4.00 per doz.

$5.00 Black Cabinets reduced to $2.00 per doz.

One large photograph given with each order of fifty pictures.

In large lots, he holds them all as he does not employ solicitors or send invitations for free sittings, which have proven expensive to those accepting them.

He cordially invites managers and the profession in general to visit his studio and inspect the work. Accessories up to date; posing original, and all requirements for professional scenic effects. Work finished in 24 hours if requested.

Telephone, 4229—18th Street.

FEINBERG'S STUDIO, 16 West 14th St., - bet. 5th and 6th Aves., - New York City.

Draga of Servia

(COPYRIGHTED)

A REALISTIC DRAMA OF LOVE AND INTRIGUE
FOUNDED ON THE RECENT SERVIAN TRAGEDY
By ADOLFO PIZERA and BARNEY GERARD.

ORIGINAL AND STARTLING SITUATIONS. THE MASSACRE OF THE ROYAL FAMILY.

Would negotiate for its production. Outright or on royalty.

Address BARNEY GERARD, 131 W. 42d St., N. Y. City.

THE AL. G. FIELD GREATER MINSTRELS

Address all communications to home office,

EDWARD CONARD, 50 Broad St. (Sphar Building), COLUMBUS, OHIO.

DAVIDSON STOCK CO.

Wants useful Repertoire people, those doing specialties preferred. Man with Picture Machine, Piano Player. Address

A. E. DAVIDSON, Mgr., 304 2d Ave., New York.

PROFESSIONAL CARDS.

ADDISON, GRACE
At liberty. Address 23 West 45th Street.

ANDREWS, LILLIAN
Europe for the Summer.

BELLOWS, A. E.
Re-engaged. Van Dyke-Eaton Co. (H. Walter Van Dyke.)

BRADLEY, LEONORA
Fourth Season with Castle Sq. Co., Boston.

BRANDON, ETHEL
Invites offers. Address Actors' Society.

BRUNER, ROBERT W.
Juveniles, Characters. Address care Dramatic Mirror.

BURBRIDGE, CHARLES J.
Character or Old Men. At liberty. Actors' Society.

CARHART, JAMES L.
Old Men. Address Players' Club, N. Y.

CLARGES, VERNER
The Players, 16 Gramercy Park.

DEARBORN, BARRY
Light Comedy, Juvenile. At liberty. Address Mirror.

DEAVES, ADA
Summer address, 15 Webster Ave., New Rochelle, N. Y.

HADLEY, HELAINE
Alice Pettingill in Quincy Adams Sawyer, 1903-4.

HANLON, D. E.
Jacob Adler's Merchant of Venice. En route.

HOYT, ETHELWYN
Address Mirror.

HUNT, MARIE
Address Actors' Society.

LORIMER, WRIGHT
Re-engaged and featured in The Power Behind the Throne.

MONTGOMERY, CHAS. H.
Old Men and Characters. Actors' Society.

PITT, MARGARET
Permanent address, Actors' Society.

PORTER, CAMILLE
At liberty. Address Dramatic Mirror.

REIFFARTH, JENNIE
At liberty Summer, next season. Address Mirror.

ROUSE, FANNIE DENHAM
Legitimate Comedy Character. At liberty. Add. Mirror.

RYLEY, J. H.
Address Green Room Club, London, Eng.

SOLOMONS, NAT E.
Director (Piano). At liberty. 310 W. Waldburg, Savannah.

TEMPLE, DOLLIE
Re-engaged. Van Dyke-Eaton Co. (H. Walter Van Dyke.)

TRADER, GEORGE HENRY
Stage Director. Murray Hill Theatre, New York.

VAIL, FRANK
Stage Director Frank Daniels Opera Co. 1903-4.

VAN STUDDIFORD, GRACE
Prima Donna. Bostonians.

WARD, CARRIE CLARKE
Auditorium Theatre, Kansas City, Mo.

WILDER, MARSHALL P.
Phone 1118 65th St. "The Alpine," 55 W. 33d St., N.Y. City.

WILLIAMS, CORA H.
Comedienne. Address Mirror.

ALICE KAUSER
PLAYS.
NEW STOCK PLAYS.
NEW REPERTOIRE PLAYS.
Address 1432 Broadway, New York.

Allan Mortimer
GENTEEL HEAVIES.
Address Mirror.

HENRY DUGGAN
Invites Offers—Characters and Heavies.
Address Mirror.

JOHN W. and MARY BANKSON
With BILLIONAIRESS.
Season 1903-4 opens in August.

MANAGERS' DIRECTORY.

ARK.—OSCEOLA.

Mercantile Opera House
New brick Opera House. Electric lighted. S. C. 800. Stage 30 x 35. Play well patronized. Top prices. Only first class attractions wanted. Conveniently located. Frisco R. R. between St. Louis and Memphis, and Kansas City and Memphis.
Now booking season 1903-4.
SPECIAL NOTICE—Could make money for good attraction during Summer months, May, June, July and August.
WM. H. PULLEN, Mgr.

COLO.—TELLURIDE.

The Opera House
Open time for first-class attractions. Good business.
S. J. ADAMS, Mgr.

ILL.—METROPOLIS.

McCartney's Music Hall
Companies booked under old Manager please rebook.
J. T. KIMBALL, Mgr.

ILL.—NASHVILLE.

Nashville Opera House
Now booking season 1903-4. Address
E. J. EIMER,
816 Olive St., Room 727, St. Louis.

IND.—GOSHEN.

The Irwin
WANTED—$1 and $1.50 attractions.
Never play repertoire.
FRANK IRWIN, Mgr.

IND.—KOKOMO.

The Sipe Theatre
Pop. 17,000. Low-fare traction accommodations to six surrounding towns with aggregate population of 35,000 and to the countryside. We now reach 25,000 play-going people. House now under personal direction of
C. H. HAVENS, Mgr.

IOWA—CRESTON.

New Temple Grand Theatre
Modern, every particular—everything new. S. C 1,000. Pop. 10,000. Stage 44x28. Open time first-class attractions. Paint frame and scenic artist connected with house.
ED C. KEITH.

KAN.—CHANUTE.

Williams Opera House
Pop. 8,000. S. C. 800. Best show town in State. Big Oil and Gas Boom. Now booking for season 1903-4. Standard attractions only. Address
GEO. W. WILLIAMS, Prop. & Mgr.

KAN.—GALENA.

Sapp's New Theatre
Now booking for season 1903-4. Attractions wanted for Sept. and Oct. Mgrs. first-class attractions address
H. E. SAPP, Mgr. and Owner.

KAN.—WICHITA.

Toler Auditorium
Population 35,000. Ground floor house. Largest stage in State. Want only first-class standard attractions. Open time.
H. G. TOLER, Mgr.

LA.—ALEXANDRIA.

Levin Opera House
Now Booking
Seasons 1903-4.
Address
JULIUS LEVIN, Mgr.

LA.—AMITE CITY.

Woodmen Opera House (New)
Now booking 1903-4. S. C. 900. Electric lights. Modern. 68 miles from N. O. Ground floor. Stage 40x45.
DR. RUSSELL E. STONE, Mgr.

MD.—ANNAPOLIS.

New Colonial Theatre
Now booking season 1903-4. Seating capacity 1,100. Population to draw from 14,000. Open time this season. Want strong attractions.
W. A. HOLLEBAUGH, Mgr.

MISS.—NATCHEZ.

Temple Opera House
THE NATCHEZ AMUSEMENT COMPANY have leased the above theatre for season 1903 and 1904, beginning May 1. Our books are now open.
We have also lease of CONCORD PARK SUMMER THEATRE, which we opened April 27. Vaudeville and Repertoire attractions write for open time.
NATCHEZ AMUSEMENT CO.

N. D.—JAMESTOWN.

Jamestown Opera House
Pop. 4,000. Outside drawing pop. 5,000. R. R. Centre and Division Headquarters. A modern theatre used exclusively for theatrical purposes. Best show town between Fargo and Billings.
W. B. DeNAULT, Bus. Mgr.

MANAGERS' DIRECTORY.

N. J.—FREEHOLD.

Armory
(Formerly Freehold Opera House).
New management. Renovated and improving. S. C. 700. Good attractions wanted. Now booking Fall and Winter. Address
C. B. BARKALOW.

N. Y.—HUDSON.

Elks Theatre
Formerly Hudson Opera House. Now under our management. We will play only the best. A limited number booked and your dates protected.
HUDSON LODGE, No 787, B. P. O. E., Mgr.

N. Y.—JOHNSTOWN.

Grand Opera House
Is now under new management. Will play only best attractions and protect dates. Population, 12,000; tributary population, 20,000. S. C. 900. Stage 40x66.
J. A. COLIN, Lessee and Mgr.

OHIO.—HILLSBORO.

Bell's Opera House
Time filling slowly. Open time in every month.
I WANT GOOD, strong attraction to open season week of Sept. 1. Good money here for Comic Opera or good Vaudeville Co.
Will also book two strong Repertoire Cos. three nights. No prices less than 20 cents.
FRANK AYRES, Mgr.

PA.—JOHNSONBURG.

Armstrong Opera House
All modern conveniences. Seating capacity 1,000. Drawing population 10,000.
WANTED—First-class opening attraction for Saturday, Aug. 29, on a certainty. Other open time for high class attractions, season 1903-4. Dates well protected.
JOHNSONBURG AMUSEMENT CO., Mgr.

PA.—KITTANNING and PUNXSUTAWNEY.

Opera Houses.
NOW BOOKING SEASON 1903-4. First-class attractions only. Short jump. Address all communications to
C. W. PARK, Punxsutawney, Pa.

TEXAS—CARTHAGE.

Grand Opera House
Now Booking 1903-1904. Pop. 2,600. First-class show town. Open time for standard attractions. Don't address mail to "Mgr. Opera House."
CHAS L. SEPAUGH, Mgr.

UTAH.—LOGAN.

Thatcher Opera House
Population 7,000. Fifteen thousand to draw from. Attractions of standing always sure of big business.
G. & B. THATCHER, Props.

VT.—WILMINGTON.

Childs Memorial Hall
WANTED—Summer attractions. Drawing pop. 4,000. Capacity 600. Accessible by rail from Brattleboro, Greenfield, No. Adams and Bennington. Electric lights. Handsome, modern play house. Open dates. First-class attractions write.
F. A. CHILDS, Mgr.

ONT.—MIDLAND.

New Opera House
S. C. 800. Modern. Good scenery. Best town in Canada. Booking good attractions.
A. A. OSBORN, Mgr.

RADICAL CUT ON BLOCK WORK
We have made sweeping reductions in all prices on special engraved block work. 20 16-sheet stands, your own special design, two colors, $[illegible]. Subsequent orders from the same blocks, $[illegible]. Other prices in proportion. Additional discount for early orders. Write quick. This may not last.
MASSILLON SHOW PRINT, Massillon, O.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them as
American Dramatists Club
114 WEST 40TH STREET, N. Y.
By sending particulars of their needs to the Secretary (Charles Barnard), as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

COSTUMES, ETC.

FUNK & CO.
Wig and Toupee Makers
PAINT and POWDER.
McVicker's Theatre, - Chicago, Ill.
Telephone—Central 604. Send for Catalogue.

REMOVAL.
JOHN AZZIMONTI.
From 58 to 40 Union Square, between 16th and 17th Sts. 4th Ave., New York. Manufacturer of THEATRICAL AND CUSTOM SHOES. My established reputation guarantees the utmost satisfaction. Specialist in Dancing Shoes. Goods sent to all parts of the world. C. O. D.
Telephone 4[illegible]—18.

Telephone 4693B—38 St.
MME. A. T. CRANE,
Theatrical Costumer,
592 Seventh Ave.
near 42d Street (Long Acre Square).

COSTUMES, ETC.

WIGS,
TOUPÉES.
Grease Paints and Face Powders.
Satisfaction Guaranteed.
CHAS. L. LIETZ,
No. 39 West 28th St., New York.

KATZ and KATZ
NOTICE TO MANAGERS.
WE MAKE TO ORDER
Beautiful Embroidery and Magnificent Stage Gowns
AT PRICES THAT DEFY COMPETITION.
The work is of the very highest grade. Entire productions fitted out. It will pay you to give us a call and see our line.
773 Lexington Ave., near 60th St., New York.

New York **HEPNER** Chicago
The Leading Wig Maker.
124 WEST 36th STREET, near Broadway, N. Y. City.
Telephone No. 22[illegible]—38th Street.
WM. HEPNER & CO., Chicago
Chicago Opera House Block.
A. KERSHAW, Resident Partner.
Send for Catalogue.

EAVES COSTUME CO.
Manufacturers and Dealers in Theatrical Goods . . .
Costumes of Every Description For Sale and to Rent.
586 SEVENTH AVE.
(Near Broadway and 42d St.)
Telephone 4[illegible]—38th St.

PLÜCKER and AHRENS
Practical Wig Makers.
Formerly CHARLES MEYER.
Street Wigs and Toupees Artistically Made.
Theatrical Work a Specialty.
25 East 20th Street, N. Y.
(3 Doors East of Broadway.)

Carl Müller & Son,
WIG MAKERS
Have Removed to
1370 BROADWAY.
Formerly 1366 Broadway,
NEW YORK.

MME. FREISINGER
COSTUMER.
REMOVED TO
127 W. 41st St., N. Y.
TELEPHONE 3379—38th St.

MAURICE
HERRMANN
COSTUMER,
20 West Twenty-Seventh Street
NEAR BROADWAY.

OSCAR F. BERNNER
Theatrical Wig Maker
Manufacturer and Dealer in
Grease Paints, Powders, Rouges, Etc.
9 WEST 28th STREET, NEW YORK.

JOS. HEMBERGER
MERCHANT TAILOR.
405 Sixth Avenue, - First Floor.
LATEST SPRING AND SUMMER IMPORTATIONS NOW READY.

WIGS G. SHINDHELM, Theatrical Wig MAKER. Good work for low prices. 118 West 26th STREET, New York. Send stamp for price list.

MISS R. COHEN
250 W. 74th Street.
Formerly 182 E. 70th Street.
Telephone No. 1639 Columbus.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

1903 1904

With WILLIAMS and TUCKER. Management J. J. ROSENTHAL.

Edward B. Adams

Juvenile and Light Comedy. Musical Plays or Farce Comedy.
INVITES OFFERS. Last season, Emil Miller in Harry Heivin' Night on Broadway Co.
Singing and Dancing Specialties. Address, Hotel Arlington, 278 W. 38th St.

THE ZENDA CONCERT ORCHESTRA.

J. Frank Bennett, Musical Director.
At Liberty for Repertoire or Musical Comedy.
A musical feature unsurpassed.
Address care Mirror.

ESTHER LYON & OSCAR EAGLE

Bellotte Stock Co., Denver, Col.
AT LIBERTY FOR NEXT SEASON.

HANDEL PHASEY

BRITISH GUARDS' BAND.
Booking Engagements for Coming Season. New York prominence is designed the Band one of the Best. Address, Suite 11, 1440 Broadway.

ESTELLA X. WILLS

SOUSH SOUBRETTE. Singing and Dancing Specialty
IN VAUDEVILLE.
Address 104 Marcy Avenue, Brooklyn, N. Y.

MABEL MONTGOMERY

LEADING WOMAN.
At Liberty for Summer Stock or Combinations.

EVA TAYLOR

Grand Opera House, Pittsburg, Pa.

Augustus Phillips

LEADING MAN.
SPOONER STOCK COMPANY, Bijou Theatre, Brooklyn.

Lillian Lawrence

LEADING WOMAN.
Castle Square Theatre, Boston.

LILLIAN BAYER

Two Seasons Leading Heavy Business, American Theatre, N. Y.
AT LIBERTY
To negotiate for season 1903-4. Leads or Heavies. Combinations preferred.
Address Mirror.

Florence Hamilton

Leading Woman.
Florence Hamilton in the part of Hectora, was certainly a revelation of clever acting. She portrayed Hector's scene finely and was at her best in the strong scene, and was the heroic of her many admirers in Springfield.—The Springfield (Mass.) Union. GORGE PATTON COMEDY COMPANY.

MISS MARY ATHELING

Two Seasons repertoire leading women. Emotional or Juvenile roles. Oct. 1903-May 1904.
Juvenile lead in the Hopkins Co. Address Mirror.

LUCIA MOORE

Leading Woman. At Liberty. 243 W. 43d St., N. Y. City.
MARYANA IN NOW CAPRI—Lucia Moore was cast in importance in Marriage. In all her parts she strongly charmed. Lucia Moore is a rare to Mademoiselle Fifi. Lucia Moore has been leading lady with the distinct comprehension.—Commercial Appeal, Memphis, Tenn.

EDNA EARLIE LINDON

Leading Woman—At Liberty.
INVITES OFFERS FOR SUMMER STOCK. Address, Oswego, N. Y.

OFFERS INVITED FOR NEXT SEASON.

TOMMY SHEARER

PRINCIPAL COMEDIAN.
Season 1903, Stacey Stock, Newark, N. J. Summer Season, 19th Year Opera House Stock, Rochester, N. Y. Address MAY BRANDON, Grand Opera House, Rochester, N. Y.

Robert Conness

Featured in title role Robert Emmet.
Under management J. WESLEY ROSENQUEST. Address 14th Street Theatre, New York.

WALTER MATHEWS, Dramatist

THE STATE OF OHIO.
Under the management of Messrs. Davis and Keith, home of the nation's successful melodramas. Other plays in preparation. Latest: THE COST OF CRIME. 717 Fifth Street, Louisville, Ky.

Fannie Granger

Ferris Stock Co., St. Paul, Minn.

Daisy Lovering

SPECIALLY ENGAGED. Keith's Theatre, Philadelphia.
Address Actors' Society.

JANE KENNARK

Stock Starring—Elitch's Gardens, Denver.
MAY 31 to JULY 4. Permanent address, 356 7th St., Buffalo, N. Y.

WILL L. WHITE

Re-engaged as Leading man and Stage Director, Bijou Stock, Knoxville, Tenn.

PAULINE GEARY

LEADING
Park, Knoxville, Tenn.

Offers invited for regular season. Single or Joint engagements. Stock preferred
Address care Park Stock, Knoxville, Tenn., or Actors' Society, N. Y.

VICTOR MORLEY

ENGAGED.
Address Greenroom Club.

Maud K. Williams

PRIMA DONNA.
KING DODO OPERA CO. (B).

JULIA STUART

LEADING WOMAN, AT LIBERTY.
Address 6th St. and 3d Ave., Bay Ridge, Brooklyn, N. Y.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

Stanhope-Wheatcroft Dramatic School

31 FIFTH AVENUE, NEW YORK CITY.

Three months' Summer Course begins July 1st, 1902. Short Courses now in session. Regular Winter Course opens October 13th. Pupils' matinees at Mr. Charles Frohman's Madison Square Theatre. Engagements secured. Write for Prospectus.

ADELINE STANHOPE WHEATCROFT, Director.

The National Conservatory ..OF... Dramatic Art

UNDER THE DIRECTION OF

F. F. MACKAY,

The Distinguished Character Actor, and for Twenty-five Years a Practical Teacher of Acting

OPEN THE YEAR ROUND.

SUMMER SEASON OPENS JULY 6.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.

Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

Nos. 1526-28 Chestnut Street, Philadelphia, Pa.

HENRY LUDLAM, DIRECTOR, AND A LARGE FACULTY OF COMPETENT INSTRUCTORS

Teaches the Dramatic Art in all its branches, and graduates (*with Diploma*) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Acting, Fencing, Dancing, Make-up, Costuming, Rehearsal and Public Performance. *Public Performances in the Theatre during the school term.*

Summer Term—four months—begins May 1. Winter Term—seven months—begins Oct. 5.

Art Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

ROSE EYTINGE

Pupils prepared for Stage, Pulpit, Platform or Parlor.

INSTRUCTION - IN ACTING.

Address Belvedere Hotel, 4th Ave., cor. 18th St., N. Y. Or 188 Urban St., Mount Vernon, N. Y.

STAGE DANCING, ETC.

(Up-to-date in every detail.)

Buck, Jig, Skirt, Novel Cake Walk, Elocution, Singing and Rag-Time Songs, Vaudeville Acts, Etc.

ENGAGEMENTS SECURED. SCHOOL ALWAYS OPEN.

PROF. P. J. RIDGE,

Miss Annie O'Day and others.

(Open all Summer.)

Circulars.

GRAND OPERA HOUSE.

I endorse PROF. RIDGE as the only performer and professional dancing teacher in Chicago.

FRED. J. WILDMAN, Theatrical Agent.

137 La Salle St., near Madison, Chicago, Ill.

The Stagecraft School

1377 Broadway, cor. 37th, New York.

POPULAR, ORIGINAL AND QUICK METHODS.

Devoted to Stage Dancing, Singing and Acting.

Competent Pupils Assured Engagements.

TERMS MODERATE.

LILLIAN BLANCHE KLINE, Director.

TORRIANI SCHOOL OF SINGING,

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement. Summer course. Address

FERDINAND E. L. TORRIANI.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

YOURS IN IRISH

John T. Tierney

A MODERN IRISHMAN

INVITES OFFERS.

June 7, Robison Park, Ft. Wayne, Ind.

June 14, Lake Michigan Park, Muskegon, Mich.

June 21, Ramona Park, Grand Rapids.

DELLA PRINGLE

STARRING. Direction G. Faith Adams.

Address, Knoxville, Iowa.

The acting Company presents Della Pringle, a woman of talent and ability, whose actions are natural and convincing. Miss Pringle is vociferous or emotional as the scenes demand, and uses discretionary force and strength. The success she won last evening was through consistent endeavor backed by natural talent.—*Brockton Times.*

JOHN TERRISS

AT LIBERTY. LEADING MAN. (Stock Preferred.)

Past two seasons title role

Denman Thompson and Geo. W. Ryer's | OUR NEW MINISTER. Address MIRROR.

James Gordon | Edith Crolius

LEADS AND HEAVIES. | CHARACTERS AND HEAVIES.

Invite offers for Summer Stock.

Address, Fountain House, Newport, R. I.

SEDLEY BROWN

Kansas City for the Spring.
Denver for the Summer.

DRAMATIC DIRECTOR.

INVITES OFFERS FOR NEXT SEASON.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

NINETEENTH YEAR. 1884-1902.

American Academy of Dramatic Arts AND Empire Theatre Dramatic School.

FRANKLIN H. SARGENT, Pres't.

Recent Engagements of the Class of 1902:

Janet Golding, David Belasco, The Heart of Maryland.
Helen Graham, Geo. Fawcett, Baltimore Stock Co.
Rachael Acton, Wm. A. Brady, Under Southern Skies.
Elizabeth Aldrich, Morris and Hall, When We Were Twenty-one.
Gaston Bell, Chas. Frohman, Two Schools Co.; Daniel Frawley, Frawley Stock Co.
Alice Harrington, Henry V. Donnelly, Murray Hill Stock Co.
Pedro de Cordoba, Daniel Frohman, E. H. Sothern.
Stuart Cameron, Daniel Frohman, E. H. Sothern.
Irene Hobson, Elsie de Wolfe, The Way of the World.
Martin Morin, Charles Frohman, Empire Theatre Stock Co.
Adelaide Hendricks, Julius Cahn, Are You a Mason.
John Heidelbach, Kate Clanton, The Two Orphans.
Robert Homans, Frank McKee, Mary Mannering.
Margaret Kerber, F. F. Proctor, Proctor's Stock Co.
Leonard Ide, Wm. A. Brady, 'Way Down East.
Robert O'Connor, Charles Frohman, David Harum.
Katherys Moore, John F. Cosgrove, May Fisher Stock Co.
Grant Mitchell, Charles Frohman, The Girl with the Green Eyes.
Jas. W. Shaw, David Belasco, Darling of the Gods.
Arthur Story, Blanche Walsh, Resurrection.
Pauline Stranger, James Erskine, The Young Mrs. Pettifer.
Lucille Watson, Charles Frohman, The Girl with the Green Eyes.
Geo. Bell, Malcolm Douglas, A Fight for Millions.
Geo. Clancy, Walter Sanford, Sporting Life Co.
Geo. Gerbich, Jas. B. Belcher, Her Lord and Master.
Donald Kimberly, Wm. H. Bishop, What Happened to Jones.
Dorothy Turner, Charles Frohman, David Harum.
Laura Wall, Malcolm Douglas, A Fight for Millions.
Maurice Wilkinson, Geo. Fawcett, Baltimore Stock Co.
William Wagner, Kathryn Kidder, Repertoire.

Apply to E. P. STEPHENSON, Gen. Manager, Room 145, Carnegie Hall, N. Y.

AMERICAN SCHOOL OF

PLAYWRITING (THIRD YEAR.)

"The world needs men with special TECHNICAL training. Men without special training cannot hope to make more than two dollars a day."—H. H. Vreeland. (WHAT IS THE WORK OF AN AMATEUR BUT UNSKILLED LABOR?) All really successful men reach here and fortune by beginning at the beginning and pursuing their business thoroughly. Why not you?) "You may be the mightiest genius that ever breathed, but if you have not studied the ART of writing for the stage, you will never write a good acting play."—Sir Henry Irving. "The school should have a future."—A. M. Palmer. "A step forward."—Henry Wilson. School conducted by W. T. Price and Associates. Teaches by a combination of the Practical and Scientific and a specially devised system of correspondence exercises BY MAIL. Monthly payments. Yet may drop out if dissatisfied. The instruction being individual, you may begin at any time. For circular address:

Room 17, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, $1.50; Brentano's, or as above.)

HART CONWAY

DIRECTOR

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

DVORAK DRAMATIC SCHOOL

Kimball Hall, 243 Wabash Ave., Chicago, Ill.

Thorough stage training with careful adherence to right principles put into operation on the best models of Paris, Berlin and Vienna. Send for Prospectus.

EDWARD DVORAK, Director.

THE BLYTHE DRAMATIC SCHOOL, 5 W. 21st St., New York, N. Y.

DELIA BLYTHE, Director.
Formerly Leading Lady of Daly's Theatre.

Students prepared in six months. Diplomas given. Engagements secured in good companies. Student performances and receptions. Private lessons. Open the year round. Special rates for Summer Course.

SPECIAL CLASSES NOW FORMING FOR SUMMER.

Every student of this School last season is now filling an engagement. Address all applications to

Office hours 9 to 5. J. FRANCIS BRIEN, Secretary.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

HAROLD KENNEDY

COMEDIAN.

Second Season, Spooner Stock Co. Snapper in Matilda.

Harold Kennedy scored one of the biggest hits he has made with the company. He was called upon to impersonate a girl through the last two acts and his work was clever and funny. Harold Kennedy sang with his usual success.—*Brooklyn Eagle, June 16, 1902.*

Harry J. Thomas | Ida A. Thomas

STAGE DIRECTOR AND PRODUCER. | ECCENTRIC COMEDY AND CHARACTERS.

Invites Offers for Next Season.

For Summer, "The Vallamont Stock," Williamsport, Pa.

SIDNEY R. ELLIS

OFFICE:
ROOM 208,
Knickerbocker Theatre Building, N. Y.

OBEE.

ELIZABETH STEWART

Specially engaged to create The American Girl in Mr. T. W. Sidney's new comedy COLONEL CLAY.

Address 5 Montague Place,
London, W. C., Eng.

SPOTTISWOODE AITKEN

As Tudway—Lord and Lady Algy,
Broadway Theatre, Denver, Col

MR. PARSON PRICE, Voice Culture.

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Louise Drew, Gertrude Hillman, Clara Bloodgood. Send for Circular.

20 E. 17th Street, New York.

GERTRUDE FORT

Singing and Dancing Comedienne.

CHARACTERS ECCENTRICS

Opera or Musical Comedy.

Responsible Managers, address
Great Kills, Richmond Co., N. Y.

NEIL BURGESS

(County Fair.)

Highlands of Navesink, N. J.

PERMANENT ADDRESS.

HOWARD TUTTLE,

SCENIC ARTIST.

Milwaukee, Wis.

CHARLOTTE

LAMBERT

Address MIRROR.

100 FINE PRINTED CARDS

And Our New Combination Date Book and Card Case

BY MAIL POST PAID FOR 50 CTS.

(1 or 2 cent Stamps, Silver, Money Order or Ex. Order.)

250 for $1.00 (All one kind) **500 for $1.75** (All one kind) **1000 for $2.00** (All one kind)

Our new Combination Date Book and Card Case or Pocketbook is just out. It is a dandy, and a decided novelty. It gives a line for every day from July 1st, 1903, to June 30th, 1904, has a yearly calendar for 1903 and 1904, has a beautiful pegamoid cover combined with a card case or pocketbook. It is just what you want.

5 Orders of 100 cards each all sent at one time for $2.00.

Composite Printing Company,
123-125 West 40th Street, New York.

BUTTERFIELD AND BROMILOW ATTRACTIONS

TWO SURE WINNERS—WITH OTHERS TO COME

The Sweet Singing Soprano, Specialties, **CHAS. A. LODER** And 20 More (Mostly Girls) Including the Famous Student Act.
THE FOUR SEASONS OF MUSIC — In — THE PURE OLD FUNNY FARCE
"A FUNNY SIDE OF LIFE"
Scenery and Costumes Complete. Music and Specialties all New.

THIRD SEASON — THE SENSATIONAL COMEDY DRAMA
"MAN TO MAN"
HEADED BY THE CLEVER COMEDIANS
WHITMAN & DAVIS
SCENERY AND PRODUCTION ALL NEW THIS YEAR.

ADDRESS ALL COMMUNICATIONS TO BUTTERFIELD & BROMILOW, SUITE 10, N. Y. THEATRE BLDG., NEW YORK.

WEALTH and POVERTY

A Glowing Picture of the High-ways and By-ways.

A NEW AND ORIGINAL PLAY

By LAWRENCE UNDERWOOD
Introducing
MR. HOMER MULLANEY
MISS MINNIE STANLEY
And an Excellent Company.

With a Production Calling for a Clear Stage.

Direction of JOHN J. BROPHY, 1440 Broadway, N. Y.

Mahler Bros. 6th Avenue and 31st St.

PROFESSIONAL UNDERWEAR HOUSE OF AMERICA

$HOE SPECIAL

Our Famous Oxford Ties.

$1.98

Members of the profession can testify to the superiority of the article.

Although the price of material has advanced we make a special for this month only our Make up Box. **49c**

Made of heavy Japanned black tin, extra tray, double action lock, two keys, made special for the profession.

The Receipts of ANNA EVA FAY'S engagement for 10 nights at popular prices WERE $4,000.
SHERMAN BROWN, Mgr. Davidson's Theatre, Milwaukee.

"ONLY ONE"
ANNA EVA FAY
IN
SOMNOLENCY.

New Booking
SEASON 1903-4.
Week Stands Only.
We carry 4 high class Vaudeville Acts.
CAN use one more GOOD Novelty Act.
Address
D. H. PINGREE,
Melrose Highlands, Mass.

CHANUTE, KANSAS

BOOMING OIL TOWN—and you know what that means.
Now booking attractions season 1903-1904, for the new
HEFFRICK THEATRE
Now under course of construction, up-to-date theatre in every way. Seating capacity 1,200. Two galleries. Modern stage. Address
MANAGER HEFFRICK THEATRE,
1512 La Salle Street, St. Louis, Mo., or Chanute, Kansas.

JUST COMPLETED
The New Warrington Opera House
Dr. C. W. Dunlop, Sole Prop.
OAK PARK, ILL. Chicago's Largest Suburb
Seating capacity 1200. Drawing population 40,000. Location central. Grounds 140x; has water front. Thoroughly equipped and modern in every particular. Stage 35 x 50 feet.
NOW BOOKING SEASON 1903-1904
Address FRANK H. JUNE, Manager.
Long Distance Telephone, Oak Park 39.

Season 1903-4. Booked from Coast to Coast.
THE ESTABLISHED SUCCESS,
DOWN BY THE SEA
Management PHIL HUNT, 1440 Broadway, N. Y.
One of the Most Powerful Companies Ever Seen in Modern Melodrama.
Forty Kinds of New Pictorial Paper. Entirely New Scenic and Mechanical Effects.

THE STRATTON THEATRE (Formerly Casino) Middletown, N. Y.

Entirely Remodeled at a cost of $25,000. Everything new. Ground floor. Seating 1,400. Playing the very best attractions only. Opens early in August.
OPEN TIME AT KLAW & ERLANGER'S.
G. S. HATHAWAY, Lessee and Manager, also of Port Jervis and Cuscoto.

Keep Your Eye on the Cast.
EVERYBODY KNOWS THE PLAY.
AT THE OLD CROSS ROADS
By HAL REID.
ARTHUR C. AISTON, Prop. and Mgr., 219 W. 34th St.

ESTHA WILLIAMS as "Pursey" 3d Season

JAMES M. BROPHY as "Bee Kerr" 2d Season

BERTINE ROBISON
(MRS. HYLES McCARTHY,)
SPECIALLY FEATURED.
Mansfield's Theatre Francaise Stock Co., Montreal.
Miss Bertine Robison, the Leading Lady, is of pleasing appearance and her acting is vigorous, impressive and effective.—*Montreal Sunday Star.* Miss Bertine Robison justified fully the high appreciation that has been accorded.—*Montreal Daily Star.*
RE-ENGAGED SEASON 1903. Address care Mirror.

A Big Scenic Production

NOW BOOKING FOR NEXT SEASON
ALONG THE KENNEBEC
CHAS. B. MERO, 1553 Broadway.

No Home Stuff Used
All Special Scenery

PLAYS for Stock and Repertoire Companies and Amateur Clubs. Our new 100-page Catalogue will be sent free on request.
THE DRAMATIC PUBLISHING COMPANY,
538 Dearborn Street, Chicago. | 40 West 20th Street, New York.

MRS. A. STEWART
Formerly at 400 Wabash Ave., has a few rooms to offer at 3400 Michigan Ave., CHICAGO. Facing the lake and park. Within easy distance of theatres.